

THE TALKING MACHINE REVIEW

INTERNATIONAL



No. 7 1

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CARROLL GIBBONS

Editorial

Unfortunately we seem to have endured a further year of conspiracies against this magazine. While the majority of it was typed and set by May, illness in the family and my "little summer work" tiring me more than anticipated upset the time-table. Of course, we hope that we shall have no repeats of this!!! We hope to have plain-sailing now. . . . We have shown you in the past various 'machine' catalogues. In this issue you we reproduce the 'Rena'. We have, already photographed, a Japanese 'Nipponophone' catalogue of 1912 with text in English & Japanese. Unfortunately we know nothing of the Company's history to that date in Japan. If one of our Japanese readers could kindly send us a note upon it, we should be extremely pleased and print his comment with the illustrations. We also have ready for inclusion in a future issue a Marathon 'machine' catalogue, and a 1908 booklet about important singers of that year plus the possibility of another big surprise. However, we do hope that you will find something of interest in this present issue. You will have noticed that it is rather fat! We have considered the 'Record Reviews' to be a supplement' but have inserted into the middle of the magazine itself in order to facilitate handling and despatch.

We hope that our next issue will be ready after only a short interval

E. B.

A D V E R T I S E M E N T S -

Recently, I purchased the case and horn of an E.M.Ginn 'Junior Expert' gramophone. It has a motor board. Unfortunately it has NO motor. Can someone supply me with a motor - either electric, or clockwork.

D. P. Whistler, Fair Green, Longwater Lane, Finchampstead, Wokingham, Berks RG11 4NR. Phone 0734- 734325

W A N T E D

L A M B E R T concert-size cylinder at a "sensible" price.

Mr. T. Dragoski, 507 Coal Valley Road, Clairton, PA15025, USA

W A N T E D

Wons or Goldring-Lenco variable speed record deck.

Brian Fawcett-Johnson 28A Wisbech Road, March, Cambs PE15 8EP

W A N T E D

Some Blue Amberol Cylinders

Ian Burley, 5 Orchard Close, Lower Brailles, Banbury, Oxon OX15

W A N T E D

Edison disc Phonograph records, both standard and long-play. Please state your price. R. F. Cox, 16 Marlborough Crescent, Grappenhall, Warrington WA4 2EE.

F O R S A L E - B E R L I N E R 7" R E C O R D S

'The County Fair' sung by Haydn Quartet

'Darling Mabel' by Bert Shepard

'Soldiers in the Park' mandoline solo by Mr. Weakes.

Mrs. M. C. Day, 91 Bronte Avenue, Christchurch, Dorset BH23 2ND

I have for T R A D E S the following operatic and instrumental G & T's - 52035 Patti; 3281 Calve; 3285 Calve; 2-2664 Plangon; 52062 and 52368 Caruso; 54259 Esposito; 2-23065 Michailova; 24376 Michailova; 2-2942 Bispham; 54787 Pothier; 54785 Kanzler; 84005 Meissner; 5568 De Pachmann.

My WANTS are Jazz and Hot Dance Music on Blue Amberols, i.e. Georgia Melodians, Earl Oliver, Louisiana Five, etc, etc. I will gladly send more details to anyone who wishes to trade with me. Dave Lomax, 12 Amersham Close, Davyhulme, Manchester M31 2WH

Creegan records, 510 Washington Street, Steubenville, Ohio 43952, USA. Records, books, magazines, catalogues, 78's, Lps Classical vocals, Theatre. Auction lists. Fixed prices, plus articles. \$10.00 foreign - \$5.00 U.S.

For sale and Wanted . .

Early phonographs, Musical Boxes, Grind Organs, Mechanical toys, Optical toys, Animated Clocks, and wathxes, Singing bird boxes and items related to the above.

Will pay top cash as well as trade. We repair too.

Leonard, E P.O.Box 127, Albertson, NY 11507, U S A

F O R S A L E

A miscellany of 78 rpm records- Boston Prom Orchestra, Cortet, Tetazzini, Farrar & Scotti, Stacciari, Tauber, Coldstream Guards, Gigli, Stokowski & Orchestra, Toscanini & Orch, Luczia Bori, Solomon, Plangon, Battistini, Piccaver, McCormack, Ink Spots, Sol Hoopi, Crocks, Leon Gossens, Louis Jordan, Nat Gonella, Alec Templeton, Elsie Carlisle (Dcm,307), Raymond Newell. Mrs. J. Packett, 19 Southwoods, Yeoville, Somerset (phone. 75079)

INTERESTED PARTNERS REQUIRE to help set up a company in England and Wales for the collection, and possible importation and sale of gramophones and phonographs. Please contact Mr. A. S. Watterson, 8 Tregarth Court, Creigiau, Cardiff CF4 8SY

R E C O R D A U C T I O N S of 78 rpm's only. 1900's to 1940's. Popular, Jazz, Classical, Hillbilly. 50,000 must go. David Reiss, 392C Eve Drive, Seaford, NY 11783 USA.

W A N T E D Recordings and biographical information by, and about Carmen Hill, Arthur Jordan, Olga Haley.

Marc Barnier, 625 McCormick Lane, Bel Air, MD 21014. USA

MAWSON & WAREHAM have reissued the Lp by George Evans that was recorded in the Oxford Galleries, Newcastle-on-Tyne. It dates from 1957. It is available, as cassette or Lp disc price £5 from Mawson & Wareham Music, Midgy Ha, Sharperton, Northumberland NE65 7AS (phone 0669-40252).

(Our reviewer in the magazine may have the price wrong!)

Books, Catalogs, Manuals, Posters, Magazines, all on antique phonographs and records. We also have phonographs occasionally. Send IRC coupon to Allen Koenigsberg, 650 Ocean Avenue, Brooklyn, NY 11226, USA (free lists available) Collector has hundreds of mint-condition gramophone needles tins for swapping. V. Alston, 92 Lewerkie Street, Octswold, Port Elizabeth 6045, Republic of South Africa.

Additions to Brunswick 100 series-see inside
139 Alice Morley,commedienne is acc. piano
204 A.'Roll away clouds' -comp.Tunbridge
B.'If I had you' - comp.Shapiro,Campbell,Connelly.
Melville Gideon,tenor,w.orch acc.
205 A BB142-1 'Roses....')- Melville Gideon,tenor,
B BB141-1 'For.....' w.orch.acc.

For S A L E S A L E Hundreds of 78 rpm discs. Please send a send
a self-addressed stamped envelope for lists. Arthur Badrock,
50. George Drive, Drayton, Norwich, Norfolk NR8 6DT.

SYMPOSIUM RECORDS

Quality reissues on LP and 78 rpm discs.

LPs - 1000 Eugen d'Albert - 1st mov't Beethoven's 'Emperor Concerto
his only electric recording £5

1001 M. Siems - A. Garullo -R.Caligaris - A.Bassi - E.Carelli - A.Davidov-
L.Casini - M. Ancona. all from Pathé 1903 - 1912 £5

1002 Piano rolls music of Charles Valentin Alkan. cassette £2. 50

1003 Furtwängler first recording of Beethoven 5th, and the rare Brunswick of
Rosamunde overture £5

78rpm discs-

1010/1011 Charles Marie Widor- Symphonie Gothique played by composer on the
organ of St.Sulpice, Paris. £10

1012 Vincent d'Indy. Danse Rhythmique from Poèmes des Montagnes & Départ
Matinal from Tableaux de Voyage. Recorded 1923

1013 Jenő Hubay. Violin maker of Cremona and Berceuse (1928) £5

1014 Edvard Grieg - Norwegian Bridal Procession (1903)

Joseph Joachim - Hungarian Dance No.1 (Brahms-Joachim) £5

All the above 78's are pressed from original masters recorded by
"Gramophone" Co. - group masters.

All records pressed in vinyl so should not be played by elderly heavy sound
boxes. Further selections in preparation. Write for details and postal
prices etc.

Levin Associates, 110 Derwent Avenue, East Barnet, Herts EN4 8LZ.

I am reducing my collection. Please send postage for list of 78's & Lps of
all kinds. Also, 2 vols of Maurice Chevalier's autobiography in French
"Y a tant d'amour" and "La Louque". £2.50 each.

J. Goslin, 3 Haverstock Road, Bournemouth BH9 3HQ.

DURIUM RESEARCH I am researching the activities of Durium throughout the
world. Information on the numerous companies involved would be greatly
appreciated. As would details of Continental masters, Italian T series,
American 5000 masters, and some language courses, e.g. Esperanto, Linguaphone,
in the E1000 series. I also still have many gaps in the E5000 and SD series.
Barry Pliskin, 14 Holdenhurst Avenue, Bournemouth BH7 6RD

F O R S A L E large stock of old needle tins filled with needles-send for
free list. WANTED any kind of old gramophones and phonographs. I buy and pay
high continental prices. Offers to Guido Severijns, Bunderstrat 6,
6231 EL Meerssen, Holland. Phone 043-642229. I visit Britain several
times a year. I pay more than British dealers.

Phonograph & Gramophone spares and accessories, springs, needles, styli,
reproducers, diaphragm, gaskets, horns, etc. Over 100 items in
catalogue. Send self addressed envelope (overseas send I.R.C. for
seamail of two I.R.C. for airmail) for current catalogue.

Phonoparts, 157 Childwall Valley Road, Liverpool L16 1LA.

W A N T E D Autographs of musicians (singers, violinists, composers,
1880 - 1950). Photocards signed and letters, etc. Please send offers
to Roland Kupper, Moersbergerstrasse 58, 4057 Basel, Switzerland.

W A N T E D recordings by Debroy Somers Orchestra, and, Jack
Buchanan. I prefer to trade tapes instead of buying records.
Leonard Schultz, 448 Lincoln Avenue, Apt. B2, Orange, NJ 07050, USA.

W A N T E D articles long & short, paragraphs long & short for
publication in The Talking Machine Review.

W H O W A S I T ? who sent me the 1928 edition of Dailey
Paskman's Radio Minstrels ? There was no senders name or address.
The postmark was undecipherably inky. Ernie Bayly

PLEASE DO NOT FOLD

SEALED UNDER PERMIT - BOURNEMOUTH 103
OVERSEAS - PRINTED MATTER REDUCED RATE

From -

The Talking Machine Review,
19. Glendale Road,
Bournemouth BH6 4JA,
England.

Wait for
the PLANET
Motor.

Wait for
the PLANET
Motor.

RENA

DOUBLE-RECORDS

FIVE
"Extra-Specials"
For May.

**You Pay Too Much
For Records—
If You Don't Buy
RENA!! 2s. 6d.**

Look at these Picked
Records. You Cannot
Find Their Equal in
Any Other Make,

**A Vision of Salome;
and Songe d'Automne.**

No.
1124

Here is the orchestral highlight of the month. No two selections are more in vogue in musical circles than the "Vision of Salome" and "Songe d'Automne." The weird oriental colour of the first-named is carefully preserved, and from the opening bars some delightful solo passages to the end is a continual feast of unconventional melody. "Songe d'Automne" is an exquisite performance throughout, the recurrent theme being of a distinctness that makes it easy to understand the instantaneous popularity it has achieved.

Elgar's Marching Song.

No. 1125

Mr Edward Elgar was approached recently by the Worshipful Company of Musicians with the request that he would write a special "marching song" for soldiers. "Follow the Colours" is that song—a bold, stirring air and words that are full of martial spirit. It will become as well known as "Rule Britannia" in course of time. This is the first record yet issued of it. Randall Jackson sings it in dashing style. On the reverse of this disc is "Trooper Johnny Ludlow," sung for us, COMPLETELY, by Randall Jackson, the original singer.

A Lovely Harp Record

No.
1126

This double-record provides two Harp, Flute and Violin Trio Selections, and is listed in response to the many demands following our first record of this kind. The Selections are "Little Grandmother" and "Dreamy Moments." In the present case the harp is rather more pronounced, an improvement which our friends will hail with delight. This is a musical gem indeed.

**Successor to "Love Me and
the World is Mine."**

No.
1128

"In the Garden of My Heart" must not be confused with a recent pantomime song of somewhat similar title. This song is a new one by Ernest R. Ball, the creator of "Love Me and the World is Mine," the success of which it bids fair to rival, since it is being starred everywhere in similar fashion. It is a delightful song that will deserve all the popularity it secures. Listed with it, on the reverse, is a delightful duet, "I Love You as the Roses Love the Dew."

Catalogues of All
Dealers or from

The RENA
Manufacturing Co., Ltd.,
27, Worship St., London, E.C.

**Every Record
a Picked One!**

For Full List
of May Records
See Page 347.

THE STORY BEHIND THE RENA, SERENA and SONOLA MACHINES of the RENA MANUFACTURING CO., LTD..

Frank Andrews

The 'Rena', 'Serena' and 'Sonola' machines, were equipped with the unique 'Planet' motors which ran in grease baths in hermetically sealed casings and were declared to be entirely trouble free and would never require servicing.

The Rena Manufacturing Co., Ltd. first offered six models of its 'Rena' machines in March, 1909, and twelve different models of its 'Sonola' machines in the following July. These must be among the most rarely found in Britain today as the Rena Mfg. Co., Ltd. went out of business in November of the same year!

The word 'RENA' was filed as an application for a registered trade mark on 23rd. October, 1908, by Mr. Louis Sterling.

Despite its name, the Rena Manufacturing Company, Limited, did not become a manufacturing company during its short existence although it had the powers to do so.

The company was founded on 12th. November, 1908, as a private company with a £1,000 nominal capitalisation in shares of £10 each. The two subscribers, both clerks living in Manchester, took one share each, and £100 of

shares went to the two un-named directors, as required by the articles of the company. It transpired that these were Louis Sterling and Mr. N. M. Rodkinson. The registered office of the company was 27-29, Worship Street, London E. C.

From New York, Louis Sterling's entrance into the talking machine business in Britain appears to have been as a staff employee of the Gramophone and Typewriter, Ltd. and whose most important task had been to organise the first catalogue of Zonophone Records for Britain pursuant to the take-over of the business of the International Zonophone Company, by the Gramophone and Typewriter, Ltd., in June, 1903. For this purpose a branch of the G & T. Ltd., was set up under the name of the British Zonophone Company at 81, City Road, London E. C., with Louis Sterling as Manager, a position he held for only a short period.

On leaving British Zonophone he joined forces with Russell Hunting, a fellow-American, lately the Recording Expert for the Edison Bell Consolidated Phonograph Co., Ltd. and the creator of the "Casey" character, popular on cylinder records. Together, these two founded the Sterling Record Co., Ltd. in December, 1904. The company name was later changed to the

Russell Hunting Record Co., Ltd. before it made its first delivery of the Sterling (cylinder) Records.

This company failed in 1908, as did its sister company, Sterling and Hunting, Ltd., which had become the agents for the Odeon and Fonotipia records in Britain.

After failing to resuscitate the Sterling Records business, Russell Hunting moved over to the Pathé Frères business where he became the head of their recording studios. Louis Sterling was "out in the wilderness" for a few months, his application for "Rena", as a trade mark, showing he was involved once more.

Louis Sterling was the first and only Managing Director of the Rena Manufacturing Co., Ltd. Negotiations with the Columbia Phonograph Co., General, of New York and London had obviously preceded the setting up of the new company for by 1st. December, 1908, 10-inch RENA DOUBLE FACE RECORDS were on sale from a company not yet three weeks old!

The Rena records were pressed from daughter matrices derived from Columbia's own stock, but with the Columbia matrix numbers machined off and "R" or "S" prefixed matrix numbers substituted to keep the Rena stock separate from the Columbia stock in the factory at Bendon Valley, Earlsfield in Surrey, on the outskirts of south-west London. Truthfully, every record, as the advertisements claimed, was a "Picked One" chosen from the Columbia matrix stock as it existed and in process of augmentation.

Rena-Sprechmaschinen

Serena-Schrankapparate

Werke - Tonarme

Schalldosen

Zubehör



These contracted-for Rena Double Face Records were sold by Sterling's company at sixpence cheaper than the equivalent Columbia Double Face Records! The labels on the first Renas showed only a London address.

Mr. N. M. RODKINSON

In Germany, at about the same time that Louis Sterling was founding his Rena business, another new company was being founded, again by an ex-staff employee of the Gramophone & Typewriter, Ltd. This was N. M. Rodkinson who, in September 1908 as Sales Direktor for Deutsche Grammophon A. G. in Berlin, resigned after having served in the Berlin office for nine years or so as continental manager for G & T, Ltd. and The Gramophone Company, Ltd. (We had a photograph of Mr. Rodkinson on page 36 of Talking Machine Review No.25).

By the end of November, 1908, Rodkinson had formed his new company by merging the interests of the Bergmann "Electrizitätsfirma" of Berlin with that of the well-established family woodworking and cabinet making concern, Max Böhme & Co. A. G. of Dippoldiswalde, near Dresden, a company which was a foremost supplier of cabinets to many of the leading German gramophone manufacturers made of woods imported from South America, Deutsche Grammophon A. G. having been one of its most important customers.

This new company was named the Sachsische Holzwarenfabrik, Max Böhme & Co., A. G. for which N. M. Rodkinson was appointed its managing director. Offices, sales-room and a warehouse were in a new building at Ritterstrasse 72, Berlin SW68.

This was the company which was to make the Rena, Serena, Sonola and Serenina machines and "Planet" motors. These latter were to be made in the Bergmann works in Berlin but manufacturing was to be transferred to a new factory at Dresden. The fitting of the motors to the cabinets and the whole assembly of the machines was to be carried on at the Dippoldiswalde factory of Max Böhme & Co. with deliveries made therefrom.

Sterling and Rodkinson were surely well acquainted, even if only through their participation in the diversification of the International Zonophone Company's products pursuant upon the take-over of that company's business in June, 1903, and it is probable that the two had entered into an agreement about the supplying of machines at the time they formed their respective companies in Germany and England, Rodkinson becoming the other director of the Rena Manufacturing Co., Ltd. for "RENA" was the name given to the machines in both Germany and Britain when supplies were ready from the new German company.

The aluminium tapering tonearms on these machines were plated by a method devised by two German chemists and Rodkinson himself. The capacity was put at 120,000 machines per year.

In January, 1909, Louis Sterling's trade mark "Rena" received its registration to himself. That same month, Herr J. Grusweig left the employ of Lindström A. G. Berlin to become the General Agent in Germany for Rodkinson's new company.

Arrangements had been made for Louis Sterling to be in attendance at the first exhibiting of the new Rena machines to be shown at the Spring Trade Fair in Leipzig, in March, 1909. The Fair over, N. M. Rodkinson came to London with six different Rena machines where they were exhibited for dealers and the buying public. Rodkinson's company, at this time, being described in one instance as the "Parent Company" of the Rena Mfg. Co. Ltd., which, from the evidence still remaining, appears to be completely inaccurate. With the Rena machines then being supplied the registered trade mark "RENA" was transferred to the Rena Manufacturing Co., Ltd. on 14th April 1909.

A few weeks earlier, on 23rd. March, the company had applied for a trade mark showing the god Pan playing two pipes, which was to appear on the second style of label used for the Rena Double Face Records which also carried the additional address of Berlin. This God Pan trade mark was the mark of Rodkinson's company in Germany. It was registered to the Rena company in June, 1909.

In July came the announcement of twelve different models of the Sonola machines. SONOLA had also been applied for as a registered trade mark by Louis Sterling in October, 1908, before he had formed his new Rena company. After registration in January 1909, it, too, was transferred to the Rena Manufacturing Co., Ltd. in April, 1909.

The words "SERENA" and "SERENINA" were never advertised as being the subjects for trades marks registration in Britain, as far as I am aware.

In October, 1909, the Rena Manufacturing Co., Ltd. published a sixty-four pages machine catalogue. We are pleased to be able to show you in this issue of The Talking Machine Review the machines included in that catalogue. We confess that we have "removed" the decorative borders to the pages in order to make them fit economically upon our own pages. In the original catalogue, each machine had a page to itself with the relevant description on the facing page.

The company's machines, and those of its supplying company, were exhibited again at the Autumn Leipzig Trade Fair held in October, 1909, but on 4th. November, 1909, the Rena Double Face Records side of the Rena Manufacturing Co. Ltd. business was sold to the Columbia Phonograph Company General of London and New York with Louis Sterling being appointed British Sales Manager for the sales of the continuing Double Face Records and for the continuing Columbia labels, the Columbia Double Face Record being dropped with the take-over of the Renas. The Rena Double Face Record, under Sterling's advertising campaigns had become eminently successful. The label of the Rena Records had to be changed as the Columbia company had no right to the God Pan trade mark which adorned the upper half of the labels. Extant stock was overstocked with a sticker enumerating the extant patents of Columbia.

At the same time as the Rena records went to Columbia, the Rena Manufacturing Co. Ltd. announced the cessation of all sales of its talking machines, and the offices of the company became the offices and sales rooms of the Columbia Phonograph Company, General. On 19th. November, 1909, then without any products to sell, the Rena Manufacturing Co., Ltd. resolved to wind up its affairs voluntarily; this was confirmed on 6th. December, when a Liquidator was appointed.

The Liquidator had completed his business on 6th. June, 1910 and his accounts show that Max Böhme & Co. A. G., which had apparently kept its own separate existence (as it was not the full name of Rodkinson's company which was given), was the only creditor of the Rena company. The liquidator, after showing assets of £4,460 - two shillings and 4 pence and unsecured creditors debts of £5,498 - one shilling and threepence, declared a dividend of thirteen shillings in the £, Max Böhme & Co. receiving £3,757 - one shilling and eight pence in four instalments paid out between 25th. January and 2nd. July, 1910.

In July, 1910, it was reported that the Sachsische Holzwarenfabrik factory at Dippoldiswalde had become the new headquarters of the Kalliope Musikwerke A.G. by whom it had been acquired.

In July, 1912, it was reported that Max Böhme, formerly a director of the Sachsische Holzwarenfabrik Max Böhme & Co., A. G. had later established a new business at Bad Lauterberg in the Harz district, acquiring Weiss's former factory premises.

EIN

GUTER APPARAT

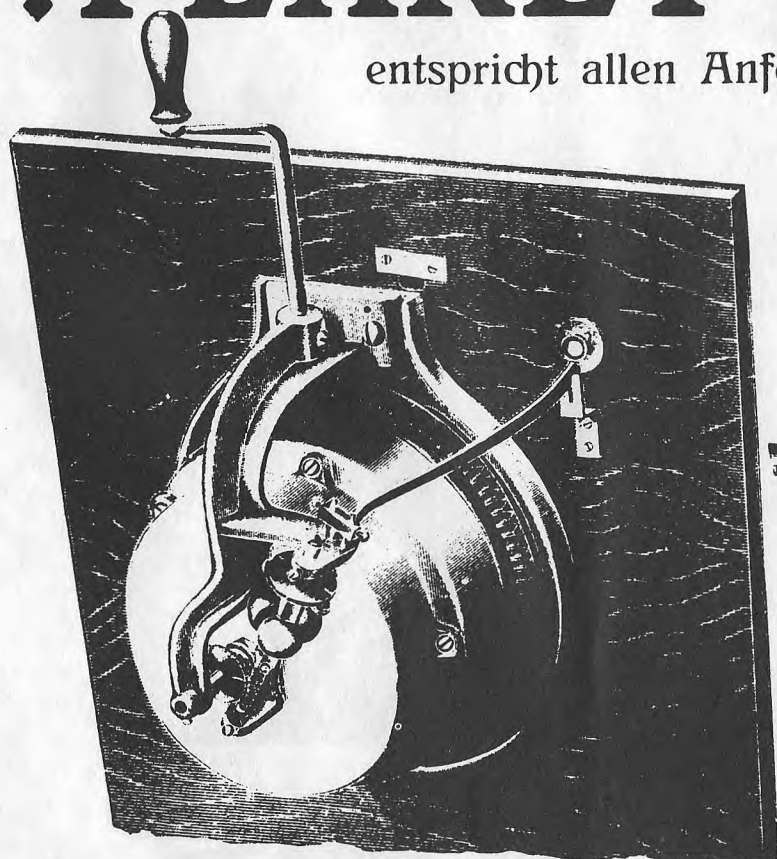
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GUTES WERK

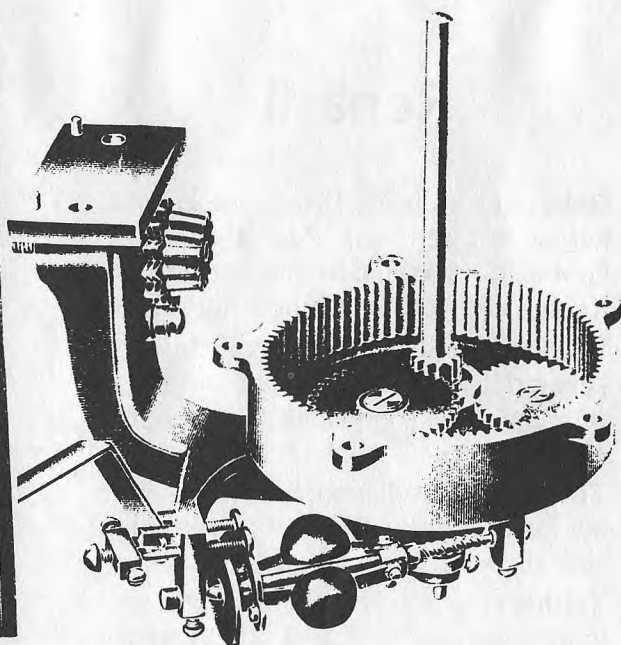
haben, unser

:PLANET-WERK:

entspricht allen Anforderungen



PLANET-WERK



Innenansicht

Verlangen Sie Catalog von der

Sächsischen Holzwarenfabrik Max Böhme & Co.

Berlin S.W. 68, Ritterstrasse 72.

Fabriken: Dresden, Dippoldiswalde.

**Rena I**

Rena I

Der kleinste Rena-Apparat, jedoch mit vollkommener Wiedergabe.

Größe 305×160 mm. Das Gehäuse ist aus Eiche mit vernickelten Beschlägen. Der Trichter farbig, in rot, grün oder schwarz, äußerer Durchmesser 43 cm. Tonarm konisch mit vorzüglicher Schalldose. Dieser Apparat ist mit Regulator und Bremse versehen, hat 10" Plattenteller. Das Werk ist das bekannte „Una“-Werk, spielt 4 Minuten und kann während des Spielens aufgezogen werden. Auf diesem Apparat können alle Plattengrößen gespielt werden.

Gewicht:

Netto: 6,4 kg Brutto: 15,4 kg.

Telegramm-Wort: Leda.

Rena II

Gehäuse: Polierte Eiche mit kanne-
lierten Pilastern und Perlstäbchen.
Größe 315×180 mm. Bremse, Regulator,
Kurbel und Kurbelschild vernickelt.

Werk: Einfeder-Planetwerk, Schnecken-
antrieb; spielt 8 Minuten und kann
während des Spielens aufgezogen
werden.

Tonarm konisch und Schalldose wie
bei Rena I. Plattenteller 10" für Platten
von allen Größen geeignet.

Trichter: großer Blumentrichter in rot,
grün oder schwarz, 51 cm Durch-
messer.

Dieser Apparat wird auch in imitiert
Mahagoni dunkel poliert geliefert.

Gewicht:

Netto: 10,2 kg. Brutto: 20,2 kg.

Telegramm-Wort: Daisy.

**Rena II**

Rena III

2011

Gehäuse: Eiche oder echt Mahagoni dunkel poliert m. kannelierten Pilastern an den Ecken. Größe 350 · 205 mm. Sämtliche Metallteile vernickelt.

Werk: Einfeder - Planetwerk, mit Schneckenantrieb, kann während des Spielens aufgezogen werden. Mitttelgroßer konischer Tonarm, mit aufklappbarer Schalldose. Plattenteller 10" für alle Größen verwendbar.

Schalldose: Verbesserte Schalldose mit doppelter Lagerung.

Trichter: Blumentrichter mit versteiftem Rand, 52 cm Durchmesser, holzfarbig gemasert.

Gewicht:

Netto: 10,4 kg. Brutto: 22,4 kg.

Telegramm-Wort: Cora.



Rena III



Rena IV

Rena IV

Gehäuse: Eiche poliert mit reich ornamentierten Leisten. Größe 400×210 mm. Sämtliche Metallteile vernickelt.

Werk: Zweifeder-Planetwerk, 16 Minuten spielend, kann während des Spielens aufgezogen werden. Plattenteller 10" für alle Plattengrößen verwendbar.

Schalldose: Verbesserte Schalldose mit doppelter Lagerung.

Trichter: Eichenfarbig gemasert, 57 cm Durchmesser. Blumenform mit versteiftem Rand. Großer konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 13,7 kg. Brutto: 26,7 kg.

Telegramm-Wort: Meta.

Rena IV_a

Gehäuse: Echt Mahagoni, dunkel poliert mit Ecksäulen und vergoldeten Engelreliefs. Größe 385 · 200 mm
Sämtliche Metallteile vernickelt.

Werk: Zweifeder - Planetwerk mit Schneckenantrieb, 16 Minuten Spieldauer, kann während des Spielens aufgezogen werden. Plattenteller 10" für alle Plattengrößen verwendbar.

Tonarm, groß, mit aufklappbarer Schalldose.

Trichter: Mahagonifarbig gemasert, Blumenform, mit versteiftem Rand, 57 cm Durchmesser.

Gewicht:

Netto: 12,5 kg. Brutto: 25,5 kg.

Telegramm-Wort: Tina.



Rena IV_a



Rena V

Rena V

Gehäuse: Eiche poliert, mit reich ornamentierten Leisten. Sämtliche Metallteile vernickelt. Größe 420 × 215 mm.

Werk: Großes Einfeder-Planetwerk, 20 Minuten Spieldauer, kann während des Spielens aufgezogen werden. Spielt sechs 10" Platten mit einem Aufzug. Plattenteller 12" für sämtliche Plattengrößen verwendbar.

Tonarm, konisch, mit aufklappbarer Schalldose.

Trichter: Eichenfarbig gemasert. Blumenform mit versteiftem Rand, 65 cm Durchmesser.

Gewicht:

Netto: 16,7 kg. Brutto: 29,7 kg.

Telegramm-Wort: Rita.

Rena V_a

2013

Gehäuse: Eiche Mahagoni, hell poliert, mit Pilastern mit eingelegten Ebenholzstreifen und Zargen, mit feiner Intarsia versehen. Größe: 405 × 210 mm. Sämtliche Metallteile hochglanz vernickelt.

Werk: Großes Einfeder-Planetwerk, 20 Minuten Spieldauer, spielt 6 große Platten mit einem Aufzug; kann während des Spielens aufgezogen werden.

Tonarm konisch, mit aufklappbarer Schalldose. Plattenteller 12", für alle Plattengrößen verwendbar.

Trichter: Hell Mahagonifarbe, gemasert 65 cm Durchmesser.

Gewicht:

Netto: 15,7 kg. Brutto: 28,7 kg.

Telegramm-Wort: Tarsa.



Rena V_a

Rena VI

Gehäuse: Echt Mahagoni, hell poliert, mit echten Ebenholzsocksäulen, mit vergoldeten Metallkapitälern mit Sockeln, sowie mit vergoldeten Metallperlstäbchen. Größe: 450 × 240 mm. Sämtliche Metallteile hochglanz vernickelt.

Werk: Großes Einfeder-Planetwerk, Spieldauer 20 Minuten; kann während des Spielens aufgezogen werden. Plattenteller 12", für alle Plattengrößen verwendbar.

Tonarm konisch, mit aufklappbarer Schalldose.

Trichter: Hell mahagonifarben gemasert mit versteiftem Rand. Blumenform, 65 cm Durchmesser.

Gewicht:

Netto: 18,0 kg. Brutto: 34,0 kg.

Telegramm-Wort: Fricka.



Rena VI



Rena VII

Serena I

Gehäuse: Eiche matt halbdunkel, glanz gebohnt, unten offen mit Broncebeschlägen. Sämtliche Metallteile innerhalb des Gehäuses sind vernickelt. Unterhalb des Gehäuses ist ein offener Raum für Plattenalben. Neben dem Plattenteller befindet sich ein zweiseitiger Nadelkasten für neue und gebrauchte Nadeln.

Werk: Einfeder-Planetwerk, 8 Min. Spieldauer.

Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 28,5 kg. Brutto: 74,5 kg.

Höhe: 115 cm.

Telegramm-Wort: Pilata.

Rena VII

Gehäuse: Schwarz, ebenholzartig, matt poliert mit Metallreliefs in künstlerischer Ausführung in Mattgold, desgl. mit vergoldeten Verzierungen. Größe: 460×240 mm. Auch in Mahagoni lieferbar. Sämtliche Metallteile hochglanz vernickelt.

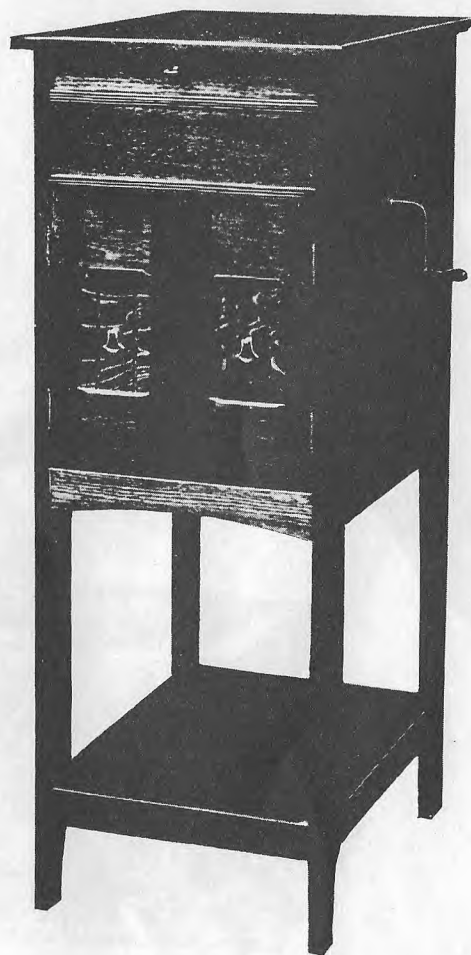
Werk: Großes Einfeder-Planetwerk, 20 Minuten Spieldauer, während des Spielens aufziehbar. Tonarm konisch, mit aufklappbarer Schalldose.

Trichter: Schwarz oder Mahagonifarbe gemasert. 65 cm Durchmesser. Blumenform mit versteiftem Rand.

Gewicht:

Netto: 17,6 kg. Brutto: 34,0 kg.

Telegramm-Wort: Hadra.



Serena I

Serena II

Gehäuse: Imitiert dunkel Mahagoni, poliert, mit Bronzebeschlägen. Abschliessbarer Raum mit Tür für Plattenalben. Eingebautes zweiteiliges Nadelkästchen für neue und gebrauchte Nadeln.

Werk: Einfeder-Planetwerk, 8 Minuten Spieldauer. Sämtliche Metallteile sind vernickelt.

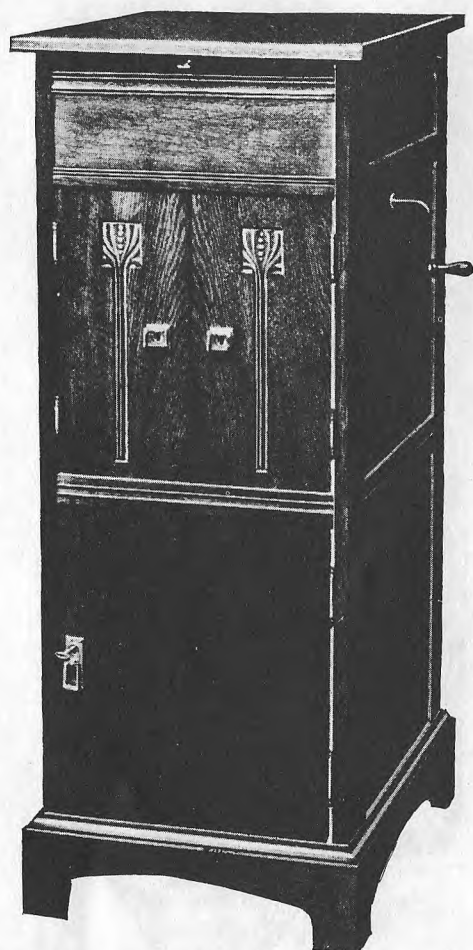
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 31,0 kg. Brutto: 76,0 kg.

Höhe: 114 cm.

Telegramm-Wort: Fedora.



Serena III



Serena II

Serena III

Gehäuse: Eiche matt, halbdunkel, mit Handschnitzerei und Bronzebeschlägen. Verschlussbarer Raum für Plattenalben, zweiteilig eingebautes Nadelkästchen.

Werk: Zweifeder-Planetwerk, 16 Min. Spieldauer. Sämtliche Metallteile sind vernickelt.

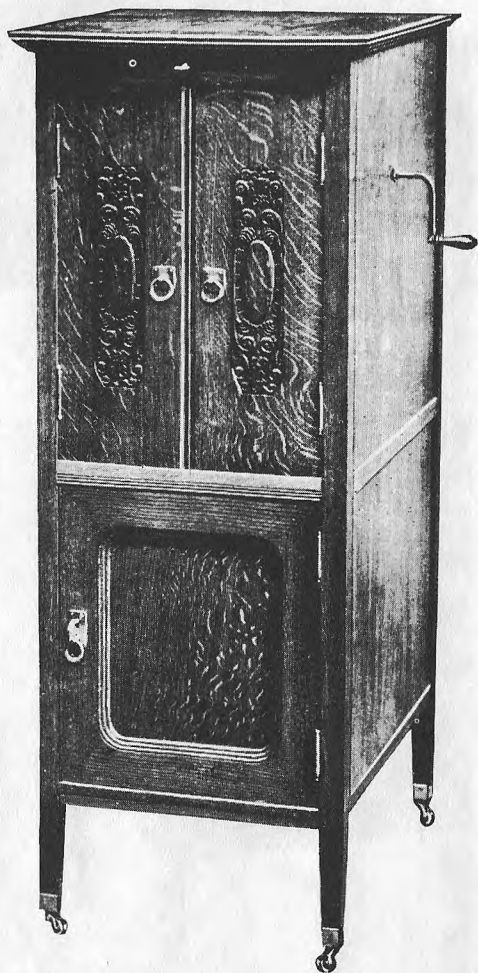
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 37,0 kg. Brutto: 82,0 kg.

Höhe: 114 cm.

Telegramm-Wort: Minora.

**Serena IV****Serena V**

Gehäuse: Eiche matt halbdunkel, mit schwarzen Intarsien in Wurzelesche. Beschläge aus Bronze und Ebenholz mit Perlmuttereinlagen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Zweifeder-Planetwerk. 16 Min. Spieldauer.

Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 40,7 kg. Brutto: 88,7 kg.

Höhe: 117 cm.

Telegramm-Wort: Dimana.

Serena IV

Gehäuse: Eiche matt, halbdunkel, Türen in Spiegeleiche mit reicher Handschnitzerei, sowie mit Altkupferbeschlägen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Zweifeder-Planetwerk, 16 Min. Spieldauer.

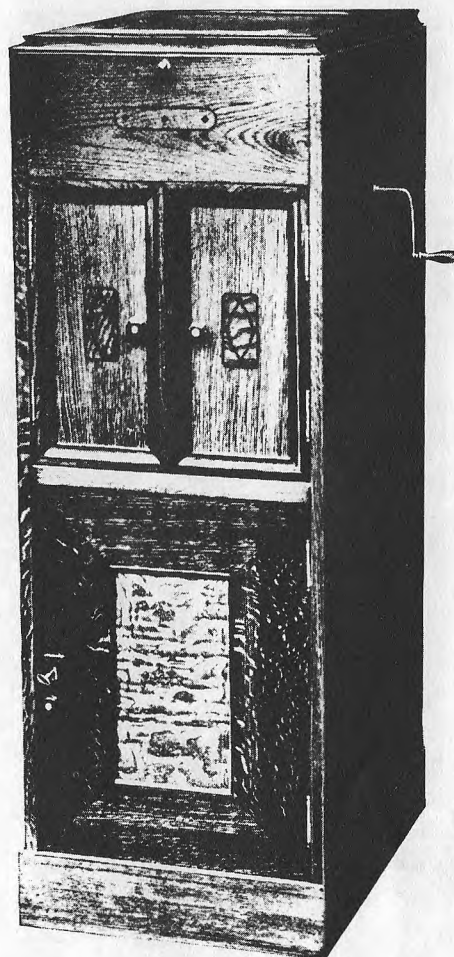
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto 37,5 kg. Brutto: 85,5 kg.

Höhe: 115 cm.

Telegramm-Wort: Panela.

**Serena V**

Serena VI

Gehäuse: Imitiert dunkel Mahagoni poliert, mit Handschnitzerei, schwarzen Säulen, sowie vergoldeten Bronzebeschlägen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Zweifeder-Planetwerk. 16 Min. Spieldauer.

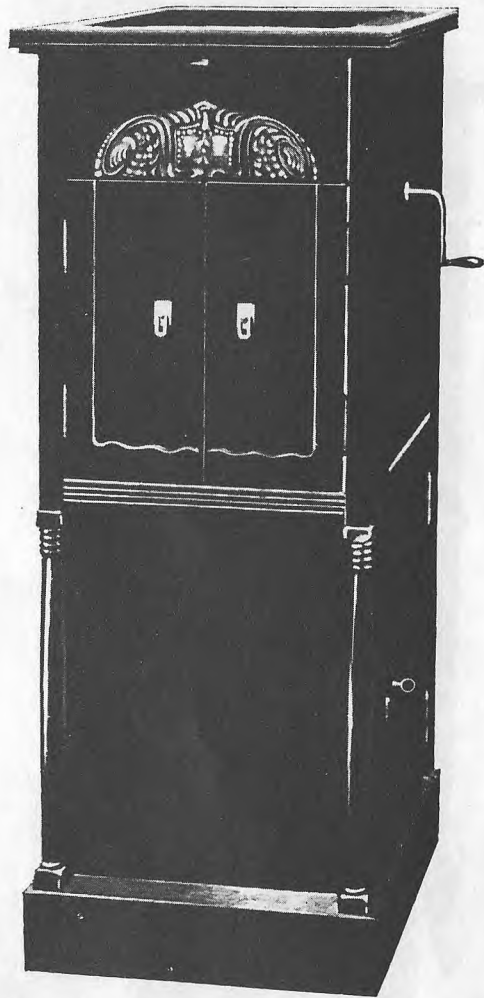
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 37,0 kg. Brutto: 85,0 kg.

Höhe: 117 cm.

Telegramm-Wort: Ferina.



Serena VI

Serena VII*)

Gehäuse: Eiche matt, halbdunkel, mit schwarzen Intarsien, schwarz polierten Säulen, polierten Messingscharnieren, sowie Ebenholzbeschlägen mit Perlmuttereinlagen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Zweifeder-Planetwerk, 16 Min. Spieldauer.

Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

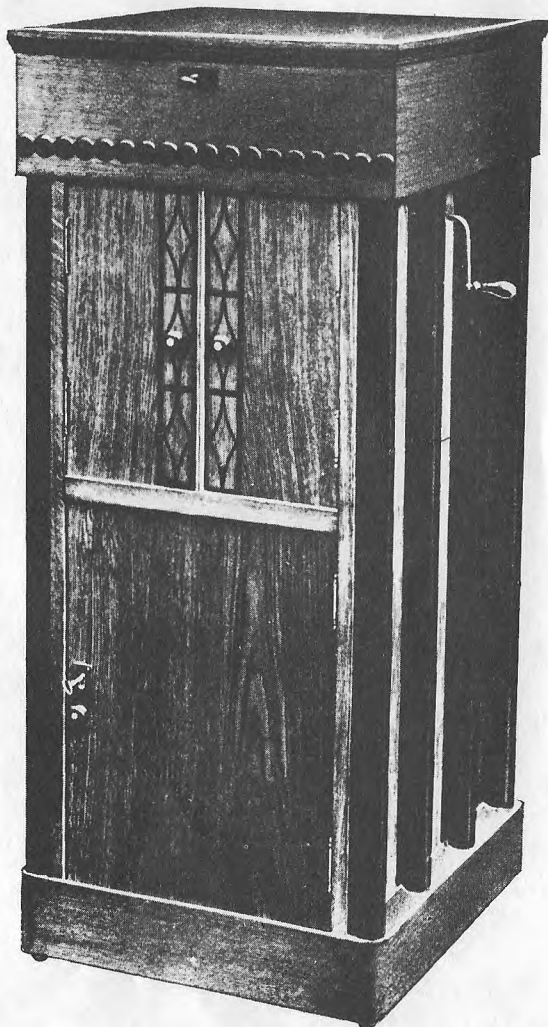
Netto: 42,0 kg. Brutto: 87,0 kg.

Höhe: 118 cm.

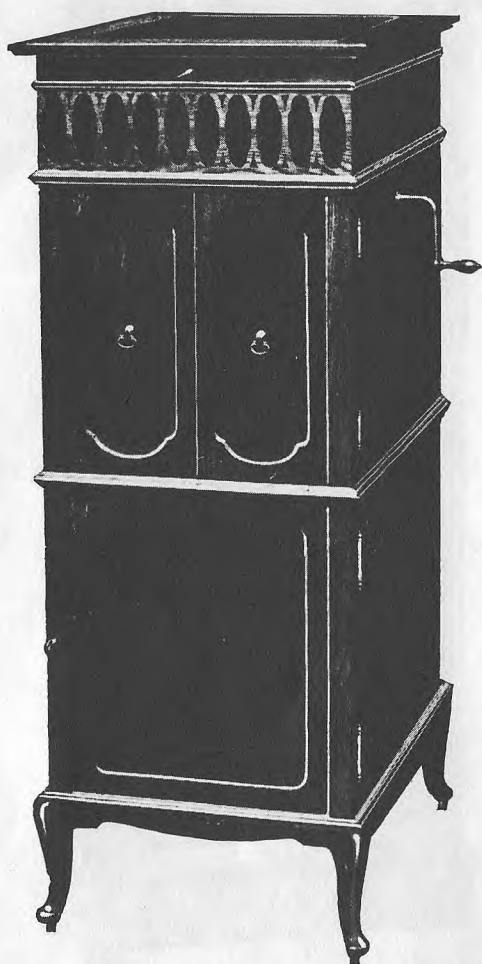
Telegramm-Wort: Dileta.

*) **Serena VIIa** wie oben, jedoch in Mahagoni.

Telegramm-Wort: Amnera.



Serena VII

**Serena VIII****Serena IX**

Gehäuse: Französischer Stil, echt Mahagoni, dunkel poliert, mit reicher Handschnitzerei an den Türen und Ecken und vergoldeten Bronzebeschlägen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. — Zweiteiliges Nadelkästchen.

Werk: Großes Einfeder-Planetwerk, 20 Minuten Spieldauer.

Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 38,2 kg. Brutto: 84,2 kg.

Höhe: 118 cm.

Telegramm-Wort: Kimono.

Serena VIII

Gehäuse: Chippendale-Stil, dunkel Mahagoni poliert, mit Bronzebeschlägen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. — Zweiteiliges Nadelkästchen.

Werk: Großes Einfeder-Planetwerk, 20 Minuten Spieldauer.

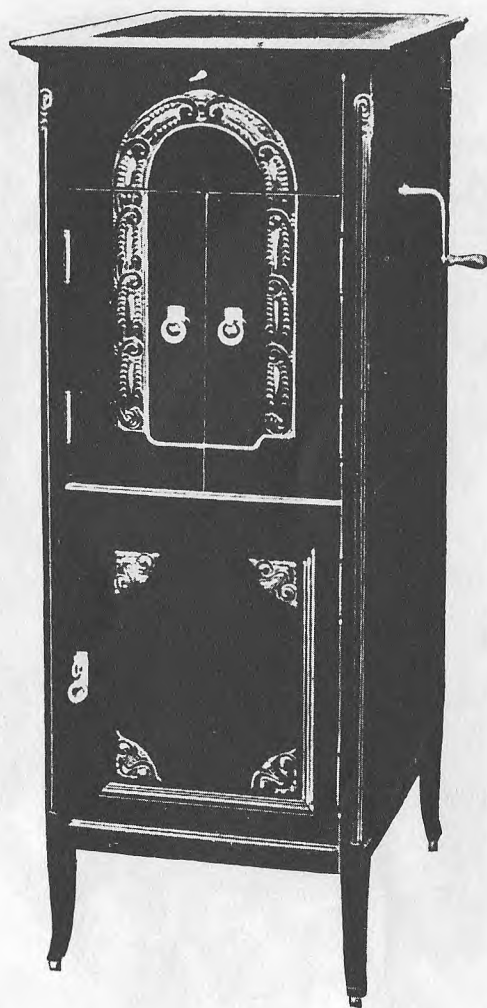
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 36,0 kg. Brutto: 83,0 kg.

Höhe: 114 cm.

Telegramm-Wort: Karita.

**Serena IX**

Serena X

Gehäuse: Sheraton-Stil, dunkel Mahagoni poliert, mit Zitronenholz-Intarsien und Bronzebeschlägen. Sämtliche Metallteile innen sind vernickelt. Verschießbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Großes Planetwerk, 20 Minuten Spieldauer.

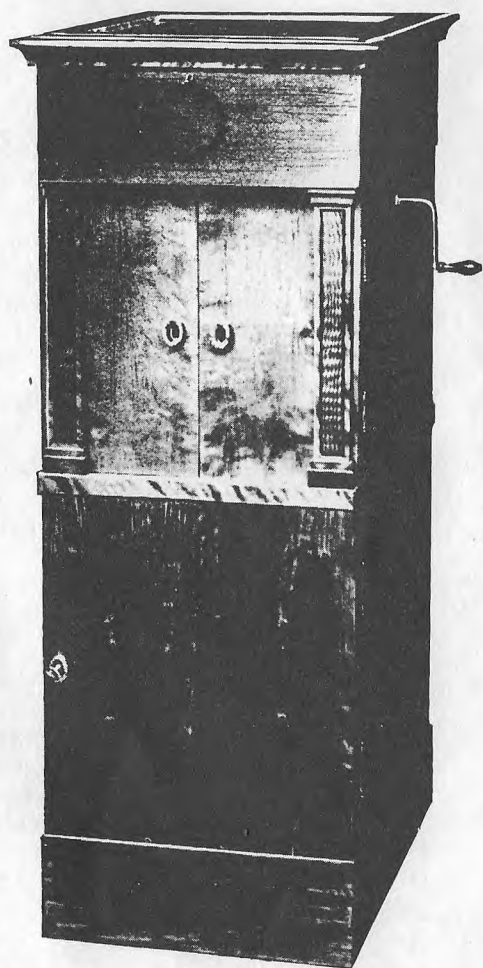
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

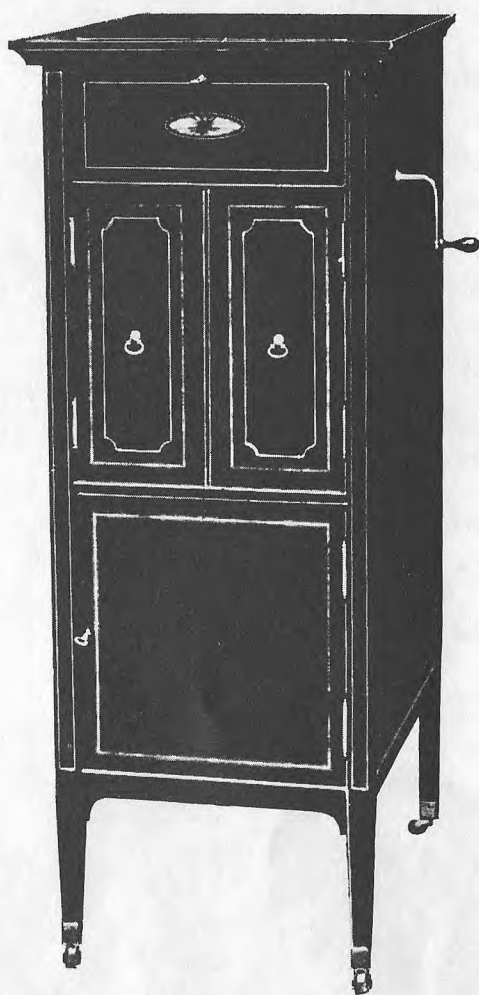
Netto: 35,5 kg. Brutto: 82,5 kg.

Höhe: 116 cm.

Telegramm-Wort: Lasala.



Serena XI



Serena X

Serena XI

Gehäuse: Biedermeier-Stil in Wurzelbirke, naturpoliert mit Ebenholzintarsien, Pilaster mit Wurzelesché-Einlagen, Beschläge Goldbronze. Sämtliche Metallteile innen sind vernickelt. Verschießbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Großes Planetwerk, 20 Min. Spieldauer.

Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

Netto: 43,2 kg. Brutto: 88,2 kg.

Höhe: 118 cm.

Telegramm-Wort: Girona.

Serena XII

Gehäuse: Stil, Louis XVI ital. Nußbaum matt poliert mit Handschnitzerei und Bronzebeschlägen. Sämtliche Metallteile innen sind vernickelt. Verschließbarer Raum für Plattenalben. Zweiteiliges Nadelkästchen.

Werk: Großes Einfeder-Planetwerk, 20 Minuten Spieldauer.

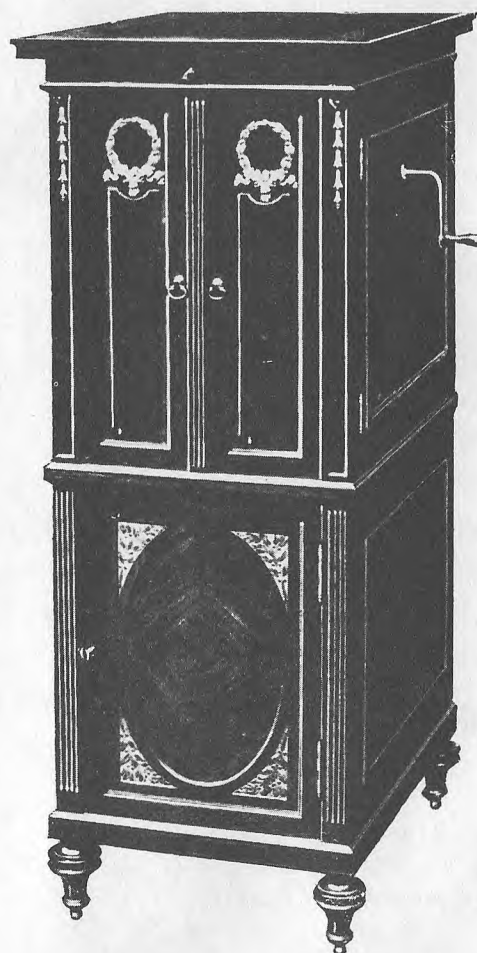
Konischer Tonarm mit aufklappbarer Schalldose.

Gewicht:

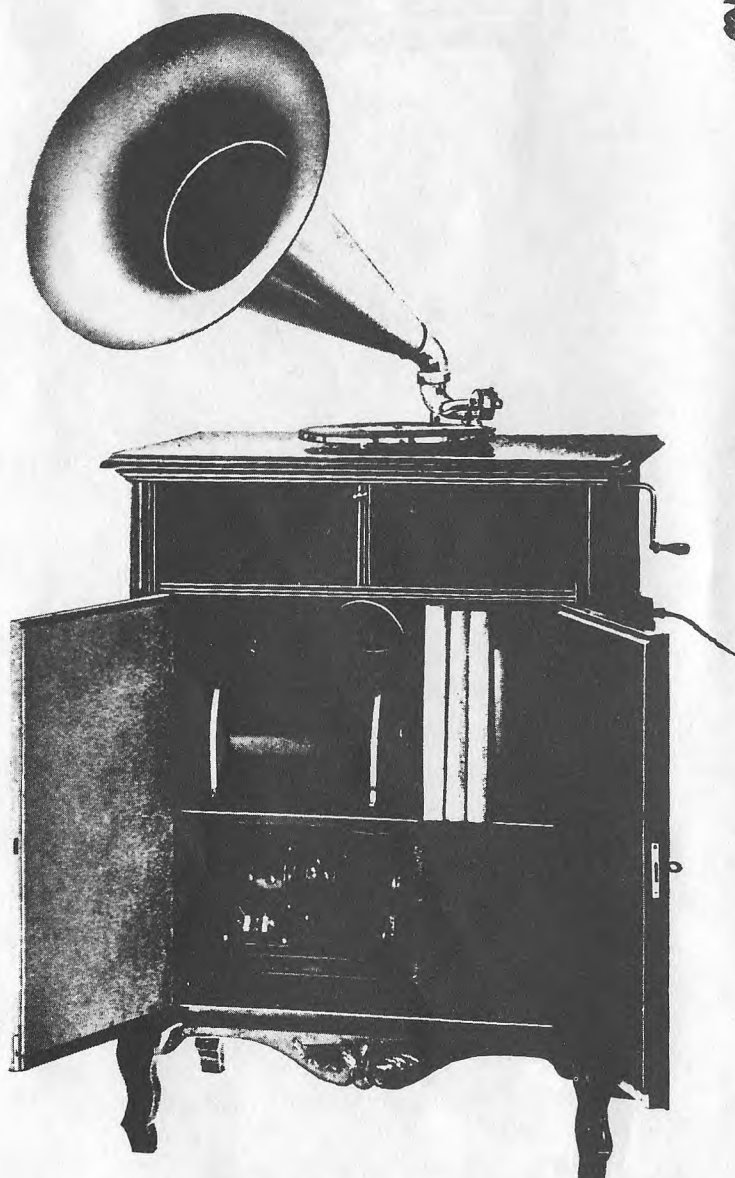
Netto: 39,4 kg. Brutto: 86,4 kg.

Höhe: 115 cm.

Telegramm-Wort: Jolanta.



Serena XII



Starkton-Apparat Modell XV

Starkton-Apparat Modell XV

Gehäuse: Mahagoni, hochglanz poliert. Höhe: 104 cm, Breite: 72,5 cm.

Innen vollständig mit schwerem Linoleum ausgeschlagen und mit Schutzkästen für Motor u. Luftkessel versehen.

Werk: Planetwerk III, 20 Min. Laufdauer. 30 cm Plattenteller.

Tonarm: konisch, aus Messing, hochglanz vernickelt.

Schalldose: Starkton-Schalldose neuester Konstruktion von großer Lautstärke, jedoch mit naturgetreuer Wiedergabe und garantiert tadellosem Funktionieren.

Trichter: Messing, Durchmesser: 52 cm. Länge: 78 cm.

Dieser Apparat ersetzt ein vollständiges Orchester und ist auch einfach in der Konstruktion, sodaß jeder Laie denselben handhaben kann. Der elektrische Motor kann für Gleich-, Wechsel- oder Drehstrom und für 110 oder 220 Volt geliefert werden.

Gewicht:

Netto: ca. 110 kg. Brutto: ca. 175 kg.
Telegrammwort: Fortena.

Starkton-Apparat

Modell XX

Gehäuse: Eiche dunkelmattiert und äußerst solide gebaut. Im übrigen ist die Ausführung genau dieselbe wie Modell XV.

Gewicht: ca. 125 kg.

Telegrammwort: Fortala.



Starkton-Apparat Modell XX

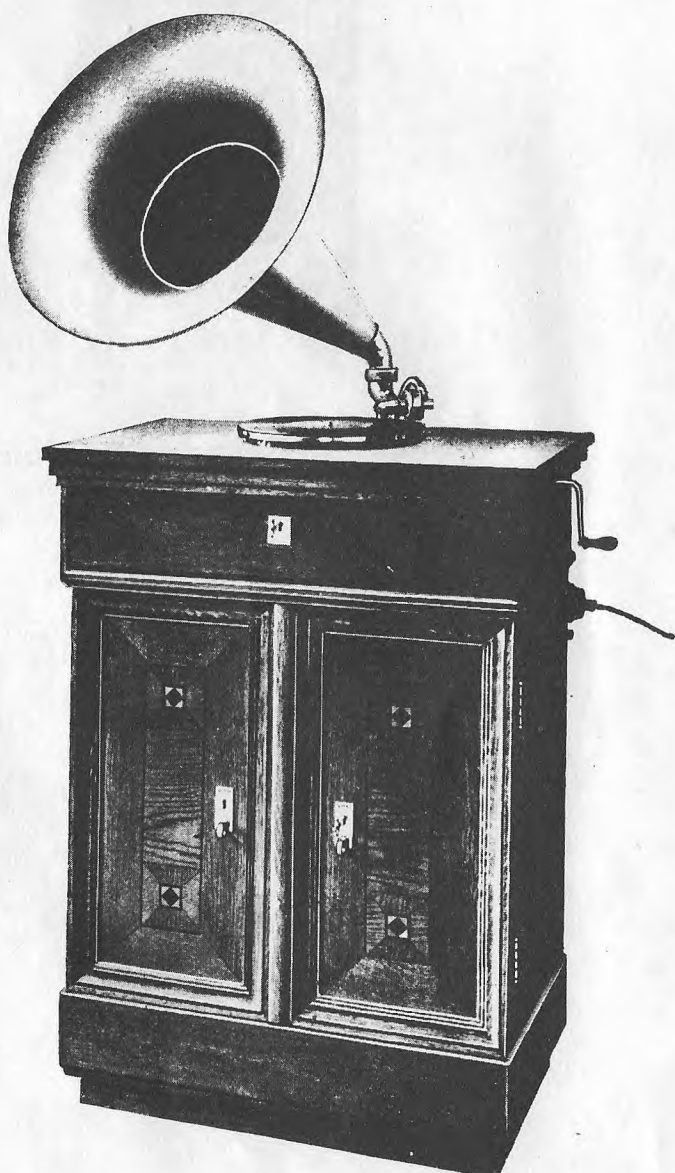
Starkton-Apparat

Modell XXV

Gehäuse: Eiche matt poliert mit Intarsien, äußerst stilvoll und ansprechend. Ausführung genau wie Modell XV und XX.

Gewicht: ca. 125 kg.

Telegrammwort: Fortarsia.



Starkton-Apparat Modell XXV

Starkton-Apparat

„BOUDOIR“

Dieser Apparat bietet eine hervorragende Neuheit auf dem Gebiete der Starktonmaschinen und ist ohne elektrische Kraft verwendbar. Die Lautwiedergabe ist etwa fünf mal stärker als ein gewöhnlicher Sprechapparat, jedoch nicht ganz so stark wie bei den Starktonapparaten mit elektrischem Antrieb und paßt dieser Apparat für Gärten und für den Salon.

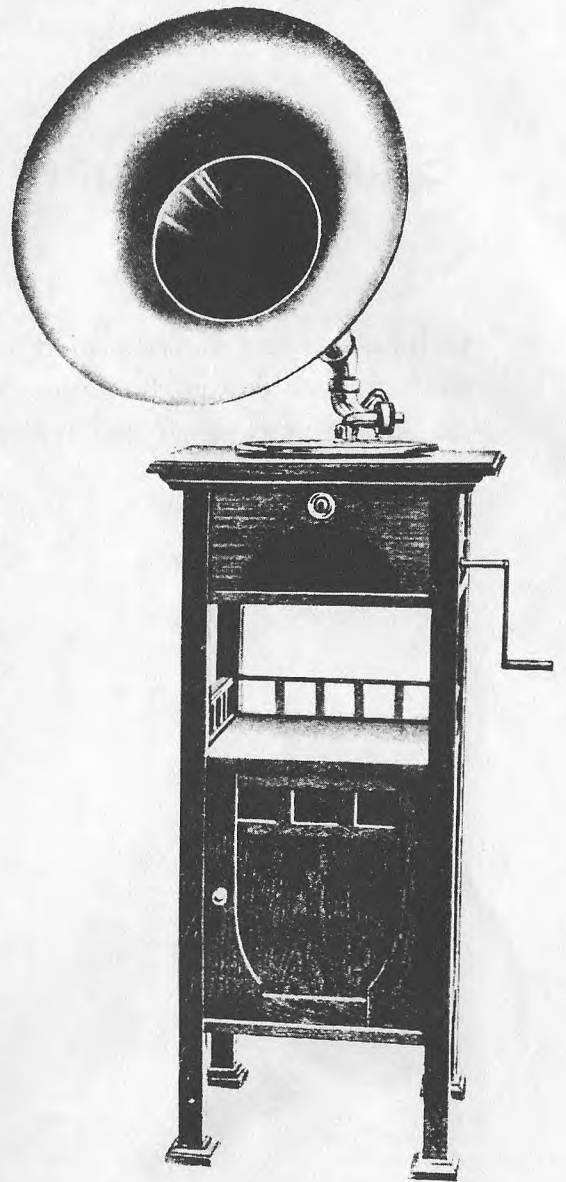
Das Gehäuse ist in Eiche mit Schrank für Plattenalben, während der obere Teil des Schrankes das Planetwerk I enthält und ein zweites Werk zum Antrieb des Kompressors, der die komprimierte Luft durch die Starktonschalldose treibt. Dieser Apparat wird mit Blumen- oder Messingtrichter geliefert.

Gewicht: ca. 45 kg.

Telegrammwort: Minifort



Starkton-Apparat Modell XXX



Starkton-Apparat „Boudoir“

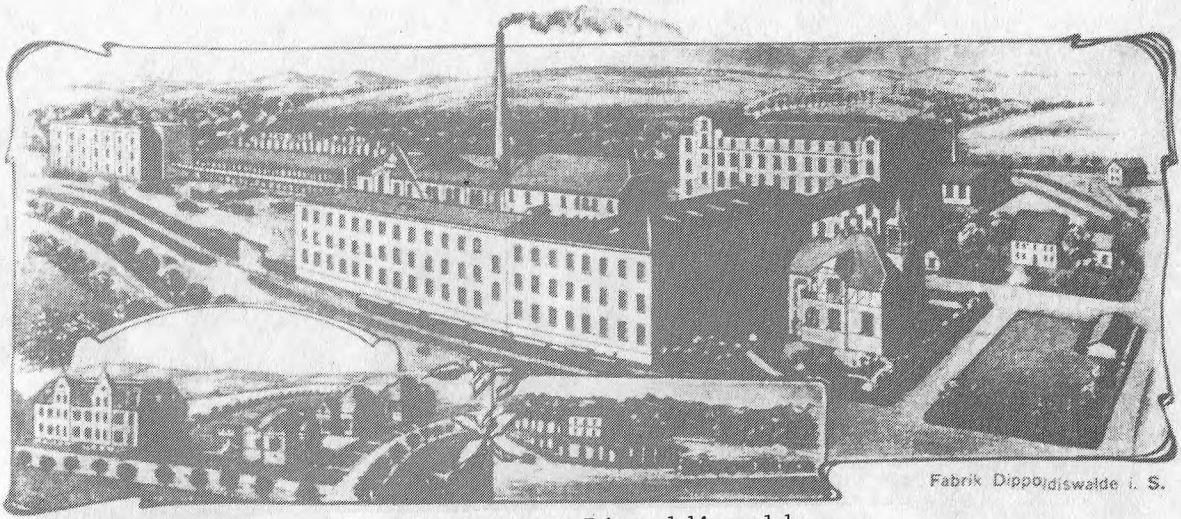
Starkton-Apparat

Modell XXX

Gehäuse: Echt Mahagoni, hochglanz poliert, auch hell oder dunkel mit geschmackvoller Handschnitzerei versehen. Ein wirkliches Prachtstück. Ausstattung dieselbe wie Modell XXV.

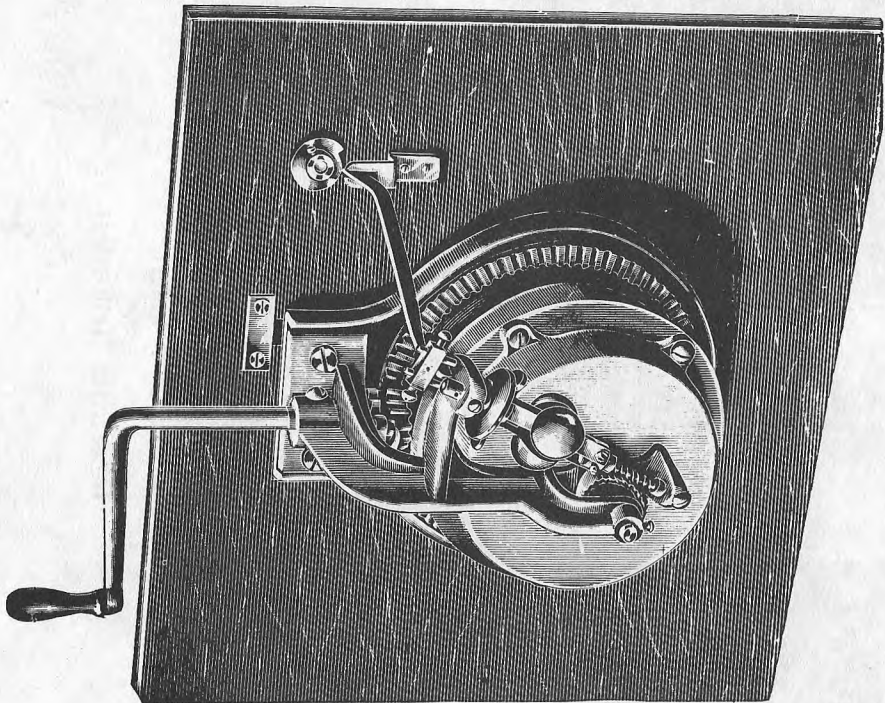
Gewicht: ca. 130 kg.

Telegrammwort: Fortocara.



Fabrik Dippoldiswalde i. S.

The factory at Dippoldiswalde

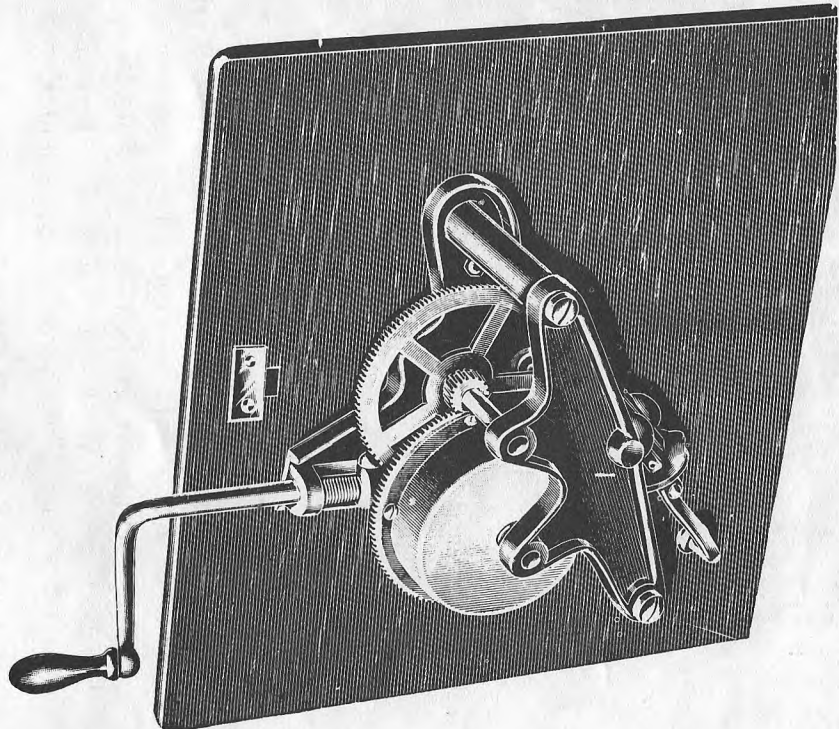


Planetwerk I

Das Neueste und Beste auf dem Gebiet von Sprechmaschinenwerken. Die Feder und das Triebwerk werden in besonderen, aus Aluminium gegossenen Gehäusen eingeschlossen und laufen permanent in Fett. Die Abnutzung ist äußerst gering und der Lauf vollkommen geräuschlos. Spieldauer ist 8 Minuten. Wird mit 10" Plattenteller, Kurbel, Regulator und Bremse geliefert. Das ganze Werk ist vollständig vernickelt

Gewicht: Netto: 3,55 kg

Telegramm-Wort: Planeta.

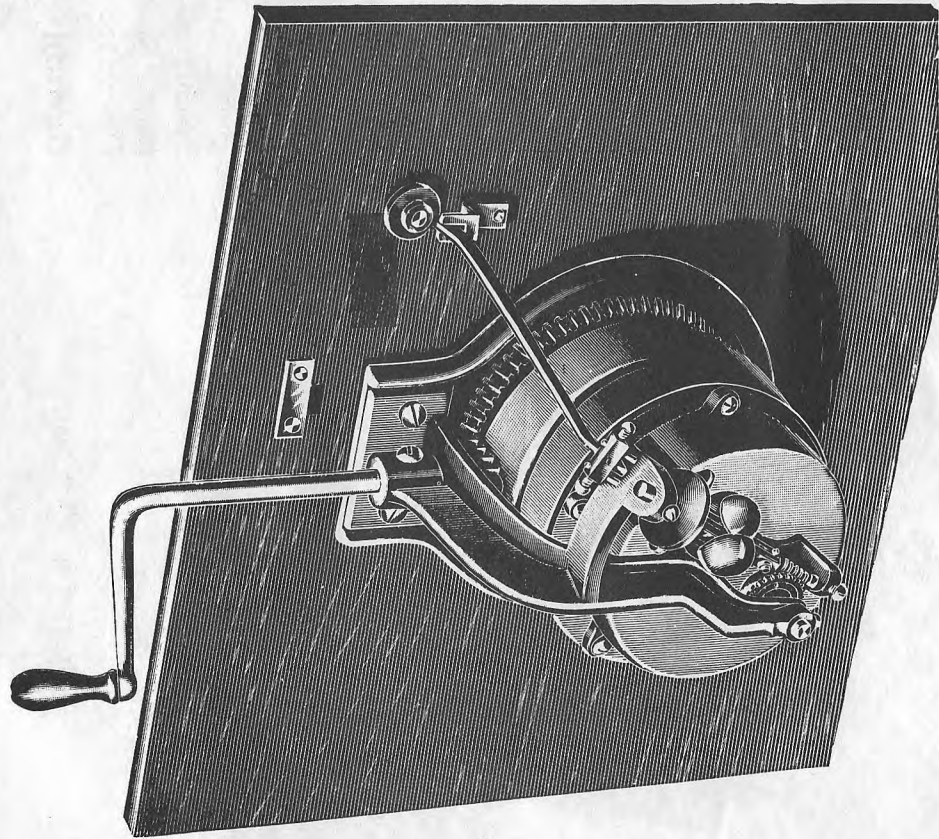


Unawerk

Dieses Werk ist ein äußerst solides und haltbares Uhrwerk. In allen Teilen leicht zugänglich und spielt 4 Minuten. Wird inkl. 10" Plattenteller, Kurbel, Regulator und Bremse geliefert

Gewicht: Netto: 1,7 kg.

Telegramm-Wort: Una

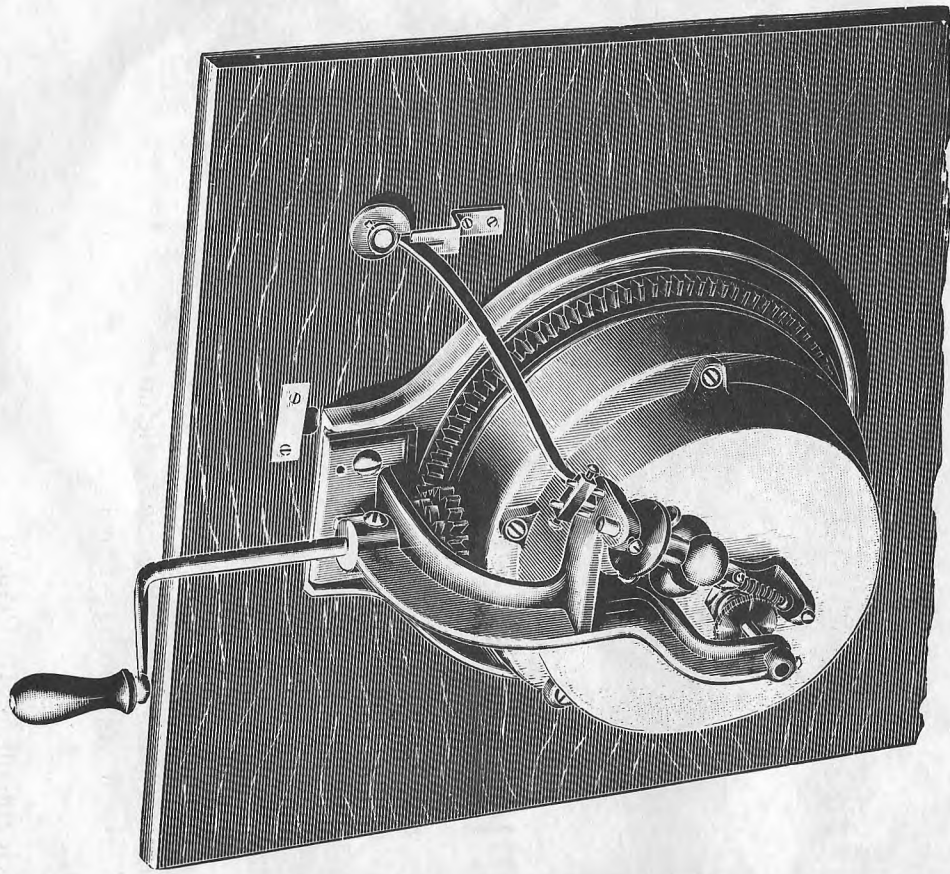


Planetwerk II

Ein Zweifederwerk. Jede Feder und das Werk im besondern aus Aluminium gegossenem Gehäuse eingeschlossen und permanent in Fett laufend. Spieldauer 16 Minuten. Das ganze Werk ist vollständig vernickelt. Wird mit 10" Plattenteller, Kurbel, Bremse und Regulator geliefert.

Gewicht: Netto: 4,5 kg.

Telegramm - Wort: Planetala



Planetwerk III

Großes Einfeder-Planetwerk 20 Minuten Spieldauer. Die große extra-stark gehaltene Feder und das große Triebwerk in gegossenem Aluminium-Gehäuse eingeschlossen und permanent in Fett laufend. Ein ideales Werk für große Apparate. Wird mit 12" Plattenteller, Kurbel, Bremse und Regulator geliefert.

Gewicht: Netto: 6,0 kg.

Telegramm-Wort: Planetos.

Rena-Tonarm I

Tonarm konisch, aus gezogenem Messing, mit fester Schalldose hochglanz vernickelt von ausgezeichneter Tonwiedergabe.

Telegramm-Wort:
Tonaro.



Rena-Tonarm III

Großer konischer Tonarm, aus gezogenem Messing, hochglanz vernickelt in feinsten Ausführung, vollkommen naturgetreue Tonwiedergabe mit auf-

klappbarer Schalldose.

Telegramm-Wort:
Tonarcana.



Rena-Tonarm II

Mittelgroßer Tonarm, konisch, aus gezogenem Messing, mit aufklappbarer Schalldose, hochglanz vernickelt.

Telegramm-Wort:
Tonarga.



Rena-Tonarm IV

Konischer Tonarm aus Aluminiumguß, hochglanz vernickelt mit fester Schalldose. Extra laute Tonwiedergabe. Mittleres Format.

Telegr.-Wort: Tonarmico



Rena-Tonarm V



Konischer Tonarm aus Aluminiumguß, hochglanz vernickelt m. fester Schalldose. Großes Format.

Telegr.-Wort: Tonartala.

Rena-Schalldose II

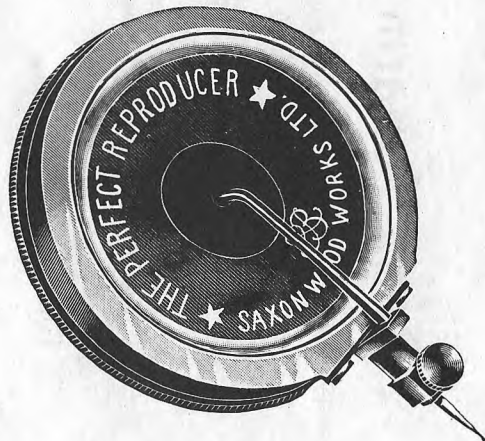


Vollkommen naturgetreue Wiedergabe, doppelte Nadellagerung, für aufklappbaren Tonarm verwendbar.

Telegramm-Wort:

Bera.

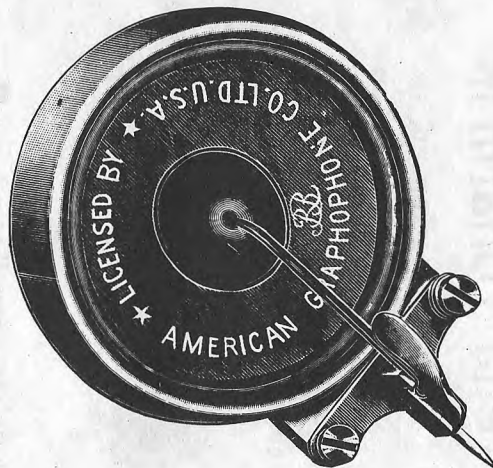
Rena-Schalldose I



Äußerst praktische Schalldose mit einfacher Lagerung, hervorragende Wiedergabe.

Telegramm-Wort: Ara.

Rena-Schalldose III



Sehr laut klingende, jedoch naturgetreue Wiedergabe mit patentierter Klemmvorrichtung für die Nadel. Einfach in der Handhabung.

Telegramm-Wort:

Cera.

Preisliste

für Rena-Sprechmaschinen, Serena-Schrankapparate,
Starktonmaschinen und Zubehör.

wholesale

retail

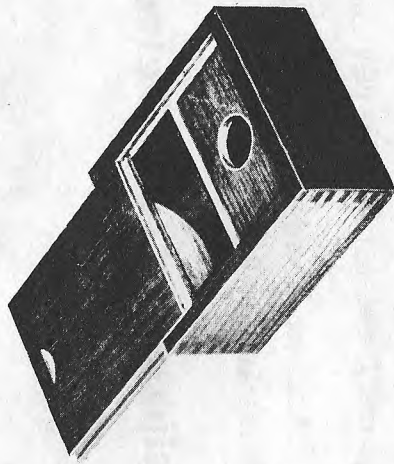
Rena I	Eiche	Mk.	45,-	Mk.	29,25
Rena II	"	"	60,-	"	39,-
Rena IIa	Mahagoni	"	65,-	"	42,25
Rena III	Eiche	"	75,-	"	48,75
Rena IIIa	Mahagoni	"	80,-	"	52,-
Rena IV	Eiche	"	100,-	"	65,-
Rena IVa	Mahagoni	"	115,-	"	74,75
Rena V	Eiche	"	150,-	"	97,50
Rena Va	Mahagoni	"	160,-	"	104,-
Rena VI	Mahagoni	"	210,-	"	136,50
Rena VII	Schwarz	"	210,-	"	136,50
Rena VIIa	Mahagoni	"	220,-	"	143,-
Serena I	Eiche	Mk.	175,-	Mk.	113,75
Serena II	Imit. Mahagoni	"	200,-	"	130,-
Serena III	Eiche	"	250,-	"	162,50
Serena IV	"	"	275,-	"	178,75
Serena V	"	"	300,-	"	195,-
Serena VI	Imit. Mahagoni	"	325,-	"	211,25
Serena VII	Eiche	"	350,-	"	227,50
Serena VIIa	Mahagoni	"	400,-	"	260,-
Serena VIII	"	"	450,-	"	292,50
Serena IX	"	"	450,-	"	292,50
Serena X	"	"	500,-	"	325,-
Serena XI	Wurzelbirke	"	500,-	"	325,-
Serena XII	Nussbaum	"	550,-	"	357,50
Starktonapparat Modell XV		Mk.	750,-*	Mk.	487,50*
"	"	"	750,-*	"	487,50*
"	"	"	800,-*	"	520,-*
"	"	"	900,-*	"	585,-*
"	"	"	350,-	"	227,50*
*) Diese Preise gelten nur für 110 Volt Gleich- oder Drehstrom. Für 220 Volt Gleich- oder Drehstrom wird ein Aufschlag von Mk. 10,- und für Wechselstrom ein weiterer Aufschlag von Mk. 25,- berechnet.					
Unawerk		Mk.	20,-	Mk.	13,-
Planetwerk I		"	31,50	"	20,50
Planetwerk II		"	45,50	"	29,50
Planetwerk III		"	61,50	"	40,-
Rena Tonarm I		"	15,-	"	9,75
Rena Tonarm II		"	20,-	"	13,-
Rena Tonarm III		"	25,-	"	16,25
Rena Tonarm IV		"	20,-	"	13,-
Rena Tonarm V		"	25,-	"	16,25
Rena Schalldose I		"	5,-	"	3,25
Rena Schalldose II		"	6,-	"	3,90
Rena Schalldose III		"	1,-	"	0,65
Nadelkästchen "E"		"	0,90	"	0,60
Nadelkästchen "O"		"	0,90	"	0,60

Sächsische Holzwarenfabrik Max Böhme & Co.

Aktiengesellschaft.

Berlin SW. 68, Ritterstr. 72

Fabriken: Dippoldswalde und Dresden.

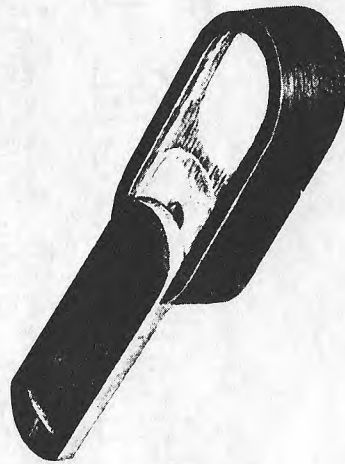


Nadelkästchen „E“

Außerst geschmackvolles Nadelkästchen zum Aufbewahren von neuen und zur Ablage von alten Nadeln. Ausführung in Erle, handpoliert

Größe: $9 \times 7\frac{1}{2} \times 3\frac{1}{2}$ cm.

Telegrammwort: Recepta.



Nadelkästchen „O“

Ein ovales handliches Nadelkästchen für neue und gebrauchte Nadeln in Eiche matt poliert.

Größe: $12 \times 5 \times 2\frac{1}{2}$ cm.

Telegrammwort: Centa.

Eine neue Schutzmarke



für

Wirklich Neue Sprechmaschinen mit D.R.P.a. Werken

bringt zur Messe die

Sächsische Holzwaren-Fabrik Max Böhme & Co., Akt.-Ges.

Kataloge und Preislisten 15. März 1909 zum Versand bereit

Fabriken: Dresden und Dippoldiswalde

Verkaufsräume: Berlin SW. 68; Ritterstrasse 72

Zur Leipziger Messe: Petersstrasse 23



Kennen Sie schon
neuen Spezial-Typen
Serenina-Apparate
(trichterlose Sprechmaschinen)

unsere

und



Verlangen Sie unseren Katalog No. 101.

Sächsische Holzwarenfabrik
Max Böhme & Co. A.-G.

Fabriken:
Dresden-Dippoldiswalde
GENERALVERTRETUNG:
für die Schweiz
Zürich, Theaterstrasse 12

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Translation by John Want:-

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M. M. Robinson



BOOKS REVIEWS

This issue of the magazine was printed and being trimmed when we received an interesting pair of books for review, so we go to the loose sheet which you can slip in, for their excellence makes it important to tell you about them right away. They are both published by Greenwood Press, 88 Post Road West, Ct 06881, USA; which is represented in Europe by Westport Publications Ltd. 3, Henrietta Street, London WC2E 8LU.

'THE AL JOLSON DISCOGRAPHY' by LARRY F. KINER

Al Jolson's recording career stretched from 22nd December, 1911 for Victor to a radio programme on 20th October, 1950. It is also rumoured that he recorded some Edison cylinders in February, 1910. The evidence points to that being incorrect - but it could have been so - didn't one of his co-stars Stella Mayhew record for Edison?

This book was published in 1983 and was as complete as Mr. Kliner could make it to that date. His criteria for inclusion in the discography was that it was a DISC in whatever form, i.e. 78rpm, or reissue on Ep or Lp. Unissued recordings made originally as discs are included. Also listed are Lp's whose originals were on commercial films, or taken from radio programme transcriptions. In other words, private piratings, piratings on tapes are not here. The author has kept to items released commercially. This is acceptable for it is useless listing private recordings - unless one goes to the extent of including such private recording now deposited in public-access archives.

The first 142 pages of the book gives us a chronological listing of Jolson's recordings, indicating whether they are recording sessions, film soundtrack recordings, or radio broadcasts. In the majority of cases the precise date of recording is given, (which is all the 78rpm discs). The accompaniment is named for 99.9% of the entries, together with location; composers and lyricists are all given. As expected, we have under each title a listing of subsequent releases known (mainly USA, Britain & Australia). The idiosyncracies of the Columbia and 20th Century Fox methods of recording film soundtracks are explained.

The remaining 51 pages are devoted to extremely useful indexes, which are of conductors, co-stars, 78rpm records under each make in numerical order, 10-inch Lps, 12-inch Lps, films - (which gives length of film, when copyrighted, other stars, songs included and songs omitted), radio series, song titles, bibliography.

Illustrations show Al Jolson at different ages from early adulthood, and many of the Lp sleeves. It is assumed that the reader is acquainted with Jolson's biography, or will study items listed in the bibliography. (Your Editor comments that there were various inaccuracies in the film so-called biographies.)

This book is an absolute must for the fans of Al Jolson recordings, everything is here. We can see that some of the Lps must already be difficult to obtain, having been released by "small" companies; from experience I know that some Lp issues by "majors" are hard to find now. As one would expect, some 78's are fabulously rare now, but being out-of-copyright, collectors are always willing to loan their precious copies for legitimate reissue. . . . and as you read elsewhere in our pages, a complete chronological reissue of Al Jolson's 78rpm discs is projected. In the meanwhile obtain this excellent book as a valuable addition to your library of reference material that will be useful in many ways, not the least being to whet your appetite and stimulate your acquisitory nature. We congratulate Larry Kiner on his erudition. (The price of this book in Britain is £29.95)

"V - DISCS" = A HISTORY AND DISCOGRAPHY
by RICHARD S. SEARS

This is not a book but an encyclopedia (!) containing 1207 pages of very detailed information.

I imagine that all readers will be familiar with the fact that USA Forces were provided with regular parcels of 12-inch records sent to each unit beginning during World War II and the various "wars" and "occupations" in which the USA found itself involved until the last releases were despatched in May, 1949. The Army series reached 905 and that of the Navy 275. They were sent to units all over the world, resulting with them mostly having been "found" by subsequent record collectors outside the USA. (Your Editor having some he obtained from a bar in Antwerp and others from a local furniture auction room.) The V-Discs were of every conceivable type of music. Your Editor's acquisitions exemplify this for he has The Boston "Pops" Orchestra under Fiedler, Benny Goodman, Burl Ives, Abbott & Costello, Susan Reed - 17 year old folksinger fresh from N.C., and the NBC Symphony under Toscanini, etc. As one would expect, the majority of issues were of light "popular" entertainment.

Beginning at the beginning. . . If any one man was inspirational in getting the V-Disc scheme started it was (George) Robert Vincent and once under way, James Petrillo of the American Federation of Musicians cleared the way for its Members to give their services freely to the scheme. It was an unique organisation. It existed nowhere else. All artistes generously allowed "V-Discs" to dub from existing 78 rpm discs, take excerpts from radio programmes (usually done at rehearsals), or existing transcriptions. Of course there were many "original" V-Discs recording sessions, some of which included

spoken announcements or greetings by the artistes themselves. But far more important, many of the "original" V-Disc sessions occurred during the A.F.M. recording ban and as V-Discs were a national war-effort to boost the morale of the armed forces, normal contracts were waived for them, artistes under contract to various recording companies were able to record together. So V-Discs were unique in this respect too. Officially the finished masters had to be destroyed at the end of the scheme, and any existing discs were to be destroyed and not sold off as 'surplus' stocks. Fortunately, it is understood that the U.S. Library of Congress has a complete set, which is right for many reasons of posterity, not the least being that the artistes would have ensured that they put their full skill on to record, so that artistry is preserved, (quite irrespective of the A.F.M. ban which would have prevented their recording at all).

Robert Vincent was principally assisted by Steve Sholes (from RCA Victor), Harry Salter, Tony Kanak, Morty Palitz (from Decca). The label for V-Discs was designed by an artist on "Yank" magazine, but his/her name does not seem to be mentioned. George Simon (Metronome magazine) joined the staff too. The Navy was late in joining the scheme, hence its numbering system is lower than that of the army. Frank Bruno was transferred to the V-Disc group as a valuable assistant roving and portable recordings systems.

The post-war V-Disc programme is described. Steve Scholes returned to RCA Victor and it was he who recommended that the company buy the contract for Elvis Presley in 1955. Robert Vincent became responsible for the amplification and translations systems at the Nurnberg Trials and later similarly for the United Nations H.Q. On retiring from the Army he was awarded the Legion of Merit for his untiring work. He became curator of the National Voice Library at the Michigan State University from which he retired aged 71, then became a public relations consultant with the Henry Ford Museum, (of which we all know from its association with 'things Edison').

Initially, the first small staff of V-Discs had to use what they could acquire, but once under way with more staff it was possible to consider releasing items requested by forces overseas and a whole plenitude of material became available, so they were able to exercise selection. While describing operations, the author lists and describes the various studios and hall where recordings took place which makes interesting reading. Equally so are the notes on the various transcription services which existed then, and which helped the V-Disc project. (Some of their other transcriptions have subsequently been reissued on Lps of all types.) It is remarked that some "original" V-Disc recordings sound the same as their regular "commercial" counterparts. For many reasons it was thought unfair to ask artistes to re-arrange their usual versions specially considering that V-Disc sessions were often squeezed into their already tight schedules including late at night after performances elsewhere.

We are told all about the pitch of the groove on V-Discs, which on 12-inch diameter could last up to 6½ minutes per side. This is compared with "commercial" records. We also learn about the material from which the records were pressed, styli sizes, lacquers, "takes" and their numbering, masters, serial numbers, "safeties", the firms which pressed V-Discs, etc. The different label designs are shown.

Then comes the discography proper, which is in alphabetical order of artistes, each of whom is given a three-letter code for name with a number to denote sequence of release. In the detailed information about each title, we have date of recording, whether "original" or "commercial" recording (if the latter which company and its catalogue number, matrix, etc.), location of recording, names of composers, lyricists, accompanying musicians (complete personnels even of big orchestras), duration, a transcript of any spoken introduction, band vocalists, soloists' names, arrangers, and anything else relevant. Catalogue number of subsequent commercial releases.

Many potted biographies are given, which surprisingly reveals a large number of real names for artistes not suspected of performing under a pseudonym, so well is it known.

The discography has 1001 pages, the next 58 pages list items later released on Lps and the final section lists the V-Discs in numerical order, (with titles and reference codes) and indication of which release they were in. While it does not take long to mention the "discography" section, the enormity of the invaluable reference material it contains is quite overwhelming, especially when one reflects that all tastes of music are represented.

In a very brief note, we are told that oil-company geologist Richard Sears compiled this book over a period of 15 years, which is not long considering that it was a "part time" occupation, after earning his bread & butter. The result is a testimony to his skill and patience. He has produced a lasting document that testifies to the generosity of American artistes, and this socially might even outweigh its enormous value to we musicologists.

(The price of this book in Britain is £75.00)

RECORD REVIEWS

GORDON MACRAE "Motion Picture Soundstage"

This is a reissue of a 1957 Lp in which Gordon Macrae, with accompaniment by Van Alexander's orchestra, sings songs which had been presented in musical films. Sound on film dating from the late 1920's limits his musical choice, but there is a wealth of melody on this record. Some of the songs are given what was in 1957 a 'modern' interpretation based on a style that makes one visualise a 'production-number' on stage, which is particularly so for 'Singin' in the rain' in which he is joined by a chorus of ladies. They join him again for 'You're a sweetheart' that includes some solo guitar spots. 'Cabin in the sky' seems a little strange when removed from the the film's context. 'Dancing in the dark' is sung straight while 'Love is a many-splendoured thing' is given a strong treatment as one would expect a singer to end his recital. 'Jalousie' has lyrics I do not recognise. 'Pennies from Heaven' and 'Hooray for love' are full of bounce and enthusiasm reflecting their age. I did not recall 'Flirtation Walk' with its jaunty, catchy melody. 'Laura', 'Easy to love', and 'Goodnight Sweetheart' are sung straight, with accompaniments as one would expect from thirty years ago.

One knows Mr. Macrae's style from his films and records of the period. A pleasant popular baritone who kept closely to the melody line of the song without mannerisms.

If you like songs sung with a "post-war" interpretation retaining satisfying melody by a very capable singer like Gordon Macrae, you will enjoy this record.

Capitol E M S 1183

BUDDY RICH BIG BAND

This reissue is more recent than I had expected. Buddy Rich has been around a long time in the big swingband scene, during which time he has played his drums extreme special kits, including tuneable drums, made. He is known for "driving along" a big band. Fortunately, on this record he does not indulge himself with long drum solos beating everything in reach, but in the main confines himself with the rhythm of the pieces. They are, Keep the customer satisfied, Long day's journey, Midnight cowboy, He quit me, Everybody's talkin', Celebration, Groovin' hard, The juicer is wild, Winning the west.

But this is a specialist's record, even if you are a swingfan. It is "powerhouse" music with all instruments play doubleforte most of the time. Nevertheless, one acknowledges the precision, attack, and skill of the musicians playing together so precisely within their style. It was recorded at a performance at 'The Tropicana', Las Vegas, at what we would term the end of the third house, but there was obviously no slacking of effort.

If this is your style of music you will be very happy buying this record for it must be one of the greatest in that style. Soloists on most instruments are heard harmonising 'modernly' against the band, rather than playing little melodies. The audience is rarely heard except for very brief applause. The record is produced by Liberty - a division of Capitol.

Liberty EMS 1187



A Tower record in its original pale green card cover, kindly loaned by Frank Andrews

H E B E

To be perfectly honest, I had never previously heard of Hebe. I seems that she is at least 45 years old, was interned in a Japanese prisoner-of-war camp during World War II. In Canada in 1956, she enrolled in Toronto's Royal Conservatory of Music. Her professional life has mainly been in cabaret and clubs as a solo act. In 1982, at the Edinburgh Festival, her one-woman show 'Tonight with Gertrude Lawrence' was highly successful. That background gives you a key to what you hear on this excellently-produced record. She sings songs of the 1920/30s by Kern, Berlin, Porter, Coward, etc. Hebe sings these from the perspective of a trained singer, by sounding more like a 'musical comedy' star than operatic. I began by listening suspiciously, but was soon won over by the disarmingly charming style, fitting the era of the songs, with clear enunciation. The presentation is intimate rather than 'big-theatre'. Although the accompaniment includes names I have associated with jazz of 'hot dance' music, here they provide 'light - music' appropriate to the songs and the singer. Some of the songs in the compilation are . . . 'Button up your overcoat', 'I'm a dreamer', 'Ukelele Lady', 'Experiment', 'Glad rag doll', 'Can't help lovin' dat man', 'You'd be surprised'.

This record is for those who like light music with songs presented delightfully 'straight' and tunelessly - rather than crooned. If that is your taste, you'll certainly enjoy H E B E.

EMI / H M V EJ 270284 1

(Incidentally, it has a beautiful His Master's Voice label)

* H A P P Y D A Y S *

Conifer Records, record importers and distributors, has started its own nostalgia record series, named 'Happy Days' which has started off well with a reissue of some of Billy Cotton's Regal-Zonophone 78s from 1933/34. This is a bright collection which mostly has Alan Breeze as vocalist, which ensures a song well-sung. A few others are with Teddy Foster or Laurie Johnson. Also with him were Sidney Lipton (later to lead his own band), Clem Bernard, pianist, who stayed with him till the very end, and Joe Ferrie, among others. Full personnel are not given on the sleeve, but one finds them in the usual references.

There are 18 tunes in this selection. Some of them are still remembered today like 'The man from Harlem', 'Isle of Capri', 'Lazybones', 'Ole Faithful', 'St Louis Blues', 'Oh Mother, mother, (please speak to Willie)' is very rare for it was withdrawn as soon as released. Others are 'Hold me', 'I was in the mood', 'Two cigarettes in the dark'. I did not remember 'Hand in hand' which is in 7/8 tempo of the type promising a rainbow round the corner. Here we have some excellent dance music from the early-1930s from one of the leaders in the profession.

Conifer - Happy Days CHD 125

E L S I E C A R L I S L E - 'She's the Talk of the Town'

The second release in this new series is also a fine choice - bringing 18 songs by Elsie Carlisle. America had good song-singers, like, say, Ruth Etting, Fanny Brice, Kate Smith, etc. - all of whom were matched by Elsie Carlisle. By song-singers I mean those who could occupy the whole of a 78 rpm side, not merely provide the 'vc' in the middle of a dance-band tune. Singing a whole song meant getting into the mood of the song and maintaining interest and emotional feeling right through to the last note. This Elsie Carlisle did. Although well-praised in Britain she did not receive the worldwide publicity (she deserved) that some American singers did . . . Well, America is bigger to start with and its promotional organisations are aggressive. But forget that, listen to this record and enjoy the fine versions of these popular songs of the 1932/34 era. I did not recall Sam Coslow's 'A place in your heart', but I'm sure you'll know 'It's the talk of the town', 'Smoke gets in your eyes', 'When a woman loves a man', 'I cover the waterfront', 'You're my everything', 'No more love', 'Home James, and don't spare the horses', Duets with Sam Browne were popular too. Here we have two of the best-known, 'No, no, a thousand times no', 'I'm gonna wash my hands of you'.

Conifer - Happy Days CHD 126

R E M E M B E R I N G B I N G C R O S B Y

This is a collection for those who wish to have a casual reminiscence of the great entertainer without being too involved with his total career. 'I'm coming Virginia' is with Paul Whiteman in 1927, and 'Dinah' from 1931 is accompanied by the Mills Brothers in full rhythmical vein. The other 16 songs are from the period 1932 - 34, when I think that the accompaniments were at their best. There were such bands as Gus Arnheim, The Dorsey Brothers, Jimmy Grier, Duke Ellington, Lemmie Hayton, Anson Weeks, Isham Jones; all of whom I preferred to John Scott Trotter. The others were basically dance bands which fitted Bing's style rather than Trotter's that was more orchestral.

As well as being a 'crooner' Bing Crosby brought the new ingredient of being so relaxed in the style. This manner carried over into his acting in films.

We hear familiar songs like 'Please', 'Did you ever see a dream walking?', 'How deep is the ocean?', 'Temptation', 'Dinah', 'Sweet Georgia Brown', 'Shie' - with the Mills Brothers. 'Down the Old Ox Road', 'There's a Cabin in the Pines', 'I don't stand a ghost of a chance with you' were tunes popular in their day, but which seemed to fade from view, coming to our notice again with the onset of nostalgia.

Whether you pick a tune from this collection that you know, or one which is unfamiliar, they are all very tuneful and I'm sure that you'll soon be

whistling along. But, and there is a big BUT . . . In the transfer from the original 78s an enormous echo has been added. It sounds as if Bing is singing in the empty Albert Hall (London) with his voice echoing around that vast cavern. I have said in our pages previously, that I did once hear a group of singers rehearsing one morning in that Hall when empty. I have no idea why the producer has subjected Bing to this treatment. So I seriously suggest that you listen to the record before you spend your money, to see if it is to your taste soundwise.

Conifer Happy Days CHD 123

NAT GONELLA & his GEORGIANIS

The fiftieth anniversary of Nat Gonella founding his 'Georgians' has been made the occasion for several reissues from his 78 rpm recordings from the 1930s.

This present collection contains twenty tunes from 1935 and reveal a very confident and skilful young Nat Gonella, albeit obviously a disciple of Louis Armstrong, but not copyist. It is a tightly knit group led by Nat's trumpet, with second trumpet and tenor saxophone harmonising. They all have solo spots, but do not stray too far from the melody. There is a very buoyant rhythm section propelling the whole thing along.

'Squareface' is a lament from a gent unable to escape the alcoholic content of a square-sectioned bottle. 'Pidgin English Hula' is an attractive melody with a peculiar 'pidgin' vocal. 'Hot Lips' was originally a showcase for Henry Busse (of the early Paul Whiteman Band) and here a vehicle for Nat. I am not keen upon the vamped version of 'Isle of Capri', but that is only one of 'Lazy River' and 'Georgia Rookin' Chair' have haunting and relaxed rhythms. 'Sophisticated Lady' receives a gentle and muted treatment. Another bandleader, Ted Weems, is represented with the tune 'Jig Time'. Other favourites of the era are 'Black Coffee', 'Jealous', 'Peanut Vendor', 'Truckin', and 'Sheik of Araby'. We assume the well-featured tenor saxophonist to be Pat Smuts.

This is a fine compilation representing Nat Gonella & his Georgians and the outset of his career, by Colin Brown.

Conifer Happy Days CHD 129

JOE LOSS & his Band - 'Isn't it Heavenly?'

This is an interesting collection of recordings by the Joe Loss band from 1933 - 34, representing some of his earliest and rarest recordings. Most of them are from Edison Bell Winner and Octocros labels. (Being possessed of a suspicious and enquiring mind, I wonder if these were obtained from Decca's factory at Holton Heath factory in Dorset when it closed down in recent years - for many, many original stampers were still stored there and rumours were rife of what still were there!!!)

Be that as it may, this reissue affords one the opportunity to hear items virtually never seen in their original form.

At this time Joe Loss led an octet for the Edison Bell recordings, sounding larger due to 'doubling' on other instruments by the musicians, but time of the Octocros recordings there were twelve, augmented by violins as it was for his first H.M.V. recording session, represented here with 'For you, Madonna' and 'The general's fast asleep', the latter song being very popular in its day I recall....

From Edison Bell Winner we have 'Under a blanket of blue' (Levinson, Symes, Neiburg), 'Isn't it Heavenly?', 'One morning in May', 'In other words, we're through' (Levinson, Symes, Neiburg), 'There's a ring around the moon', 'Ending with a kiss' (Gensler, Thompson), 'One morning in May', 'I love you truly' and 'Let's fall in love'.

From Octocros come 'When the new moon shines (on the new mown hay)' (?), 'Smoke gets in your eyes', 'Soon', 'Tina', 'Don't forget' (?), 'Stars fell on Alabama', 'La Cucaracha' (folk song, variously adapted by Potter & Adams). For some reason, composers are not given for some songs - these I have put above where I have been able to find them without too much trouble. For it is not my job to look up composers for record producers!!!

Overall, a very interesting reissue, which contains some very melodious tunes with the first class musicianship one would expect, even though they were among Mr. Loss's earliest recordings.

Conifer - Happy Days CHD 128

AMBROSE & his Orchestra - 'Heart and Soul'

Bert Ambrose was well established as a dance band leader and in 1927 he was appointed musical director at the Mayfair Hotel. Most of the recordings reissued here are from 1933/34, are culled from Brunswick and Decca originals. At this time he already had a fine band, including such as Ted Heath and Sid Phillips who were to go on to lead their own bands with great distinction. With him, too, were such as Max Goldberg, Max Bacon, Danny Polo, and Billy Amstell. Elsie Carlisle and Sam Browne were the vocalists.

In those days when all bands and vocalists could play / sing any tune - as opposed to today's groups whose "songs" seem to be exclusive to particular groups - each had to present an individual performance or interpretation. When Elsie or Sam were singing, they had a tasteful and interesting support.

'The Punch and Judy Show' has a non-vocal arrangement which is very subtly scored. In music, the characters are portrayed, but I feel that it helps if one knows the words. 'Cabin in the pines', 'Stormy Weather', 'I can't remember' were sung by 'everyone' at the time including Gracie Fields. Sam Browne with the backing of the band give us a 'different' version. Similarly Elsie Carlisle gets away from the stereotyped copyists, of

say, Ruth Etting. We also have 'vocal refrains' from the Rhythm Sisters, who with all due respect, give the impression that they had heard the Boswell Sisters. Like those ladies, the Rhythm Sisters used harmonic intervals nearer to concert singing rather than the very close style pioneered by the Andrews Sisters which was a "swing-band" style. We hear them sing 'College Rhythm', 'I couldn't be mean to you' and 'Who's been polishing the sun'!

There are eighteen tunes reissued here. After one has heard the famous Cab Calloway version of 'Willow weep for me' with its highly-polished saxophone solo, it comes as a refreshing change to hear Sam Browne's perfect vocal refrain. So here we have a fine compilation of Ambrose's early work.

Conifer - Happy Days CHD 124

A L B O W L L Y "Sentimentally Yours"

Al Bowlly was a fine dance band singer with clear enunciation which made him very popular in his day, and now a nostalgic cult has grown up in his honour. I imagine that all of his recordings have been issued already on Lp somewhere. So if you have a goodly collection already, you may well have these same items under other labels. At a quick check of Decca-group labels I find that I have several on that make of Lp. I did not make an exhaustive search through records and catalogues. There was one titled 'On the sentimental side'.

Comparing the tunes from that Lp and 'They called me Al' which appear now on this Conifer Lp, I find the new transfer technique by Colin Brown to be inferior. One wonders if Mr. Brown dislikes the tune 'Dancing in the dark', for it is lopped-off from the reissue now of the Decca record which contains that song as the second number, so we are left with only 'Lover come back to me' which just fizzles out with a part of Monia Lister's linking piano phrase.

This is an insult to Mr. Lister who was a fine soloist and accompanist as we hear in 'Madonna Mine', 'Judy', 'Isle of Capri', 'It's all forgotten now', 'The very thought of you'. Most of the other tunes are accompanied by small light orchestras. Either way, it gave Al Bowlly a better chance to interpret the songs outside the rigid rhythm required by dancers. In the present compilation we hear him as a light singer rather than 'vocal refrain'. But, 'Glorious Devon' is hardly his material. (It needed someone like Pater Dawson or George Baker.) However, Bowlly's version is far from rubbish.

Ray Noble was composer of 'Love locked out', which had it's brief day but did not survive like some others. I feel it is unnecessary to compare Bowlly with Bing Crosby. Although they sang many of the same songs, they had a different approach and interpretation.

This reissue is culled from the years 1933 / 34 - with the exception of 'Glorious Devon'.

Conifer - Happy Days CHD 127

M O N T E R E Y "Song of Songs"

We hinted in our last issue that a cassette of some of Monte Rey's recordings for commercial radio of the 1930's and 1940's would be issued. But far better, we have an Lp reissue, which form I prefer as being more permanent.

I find this compilation by Hugh Palmer highly delightful covering a wide spectrum of music. Monte had spoken of his commercial recordings to me in correspondence and in his 'Story' which we have nearly completed.

As a boy I was an 'Ovaltiney' and used to listen to the programmes from Radio Normandy. (Living then in Dover it was nearer to us than any British transmitter.) I distinctly recall 'Uncle Monte'. I hear again the Ovaltineys Choir with Geraldo's orchestra in 'Without a Song', 'Beyond the blue horizon' and 'Balloons', of course, with Uncle Monte.

Mr. Palmer told me of his train trip to Lanarkshire to visit Monte's sister to collect all the acetate covered discs that Monte still had at the time of his death. Some were in a parlous condition, but sufficient were good enough to be reissued.

As well as some from the Ovaltine show, others are from 'The Glymiel Jollities' and 'Elevenes with Geraldo and Diploma'. Some are from the other Ovaltine programme 'Melody and Song'. Some of these were transmitted from Radio Luxembourg.

His songs with Geraldo's Gaucho Orchestra (spanish) - 'Yira, yira', 'Vida Mia' and 'Dónde'. 'I surrender dear' is a concert-version with Geraldo's orchestra and The Radio Three (ladies). Philip Green conducts a light orchestra for some other songs - 'Love is mine', 'Can I forget you?', 'The world is mine to night', 'Song of songs', 'Shine through my dreams' and 'Maiden my maiden'. Others have piano, or piano & violin accompaniment but sadly the musicians remain anonymous.

For the most part Monte was able to make his own choice of songs for his commercial programmes, so we have here quite a number that he never recorded elsewhere. In this way, we have a very personal souvenir of Monte Rey.

Conifer - Happy Days CHD 130

T H E B A T H P U M P R O O M T R I O - "Spa Music"

I must say right away that this is no reissue of any kind, but a completely new recording by the Trio which plays daily in the fine City of Bath. For the uninitiated - a little history lesson. There has been a settlement at Bath from prehistoric times with notable period since. Firstly the Romans built a town there centred around the hot water springs. After their period we move on to "Regency" times when a fine new City was built with majestic houses in terraces and individual buildings. Unknown to those builders, the Roman town was down under the earth which they then walked upon. So at present there is one city on top of another and the more recent is of such important architecture that it cannot be destroyed to look for the old.... But luckily

it has been possible to reveal the Roman bathing system and the boiling hot water spring. In "Regency" times it became a mecca for fashionable people to visit or live. Music and social dancing of the highest type flourished. The 'Pump Room' where one could partake of health-restoring mineral waters, or tea and coffee became a natural fashionable meeting place. A programme of music was played to accompany this. To this day a Trio plays in the Pump Room. A long preamble, but it sets the scene of the present record. Apart from the music, Bath is one of those interesting towns in the British Isles which I feel very worthy of a visit. I have been there several times in recent years, have partaken of coffee, or tea and cakes and enjoyed the music. In fact, music has been played in the Pump Room since 1704.

I may not always have been entertained by today's trio whose age averages 30 I am told. The pianist is Alistair Hinton. The leader, Michael Evans is violinist and Shena Power plays cello.

We would not deny that the music played in this Lp is 'predictable', but I have no doubt that it will charm and delight those of you who collect cylinders or 78 rpm discs of 'light music'. In more recent vein we hear a selection from Richards Rogers' music for 'South Pacific' and Stephen Sondheim's 'Send in the clowns' which rarely receives the perfection of performance it deserves. It is a moving song, having the necessary reflection in the Trio's interpretation. Light and refreshing is Grainger's 'Country Gardens'. One can imagine dancers capering to this one.

Having heard Coates' 'By the Sleepy Lagoon' wrung-dry, as it were on radio, The Pump Room Trio have very thankfully brought the tune back to reality where one can hear it anew to appreciate it. They make the sparks fly in 'Tik - Tak Polka' (Strauss) then quiet us down with Boccherini's 'Minuet in A' with all delicacy.

Other music heard is 'Gold and Silver' (Lehar), Meditation from Thaïs (Massenet), Vanity Fair (Collins) in a lovely horse-trotting rhythm, 1st Mov't Piano Trio No.28 (Haydn), Serenade (Heykens).

Being able to hear The Bath Pump Room Trio in your own home by the medium of this record enables you to enjoy the music without the accompaniment of rattling teacups or cut and thrust of cake knives. (I'm so glad nobody had the idea of recording the Trio with that noise in!!!) The record is beautifully done. We hope that the Trio will be able to record again occasionally in the future.

This Lp is City of Bath BCC 002 (available also as cassette) Available from A. Hinton, Pump Room Trio, The Pump Room, Stall Street, Bath BA1 1LZ, (Cheques and postal orders made in favour of A. Hinton), price £6.95.

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T H E C H R O N O L O G I C A L B I N G C R O S B Y

This series, being released by Jonzo Records continues the excellence we noted with the first three volumes. We must reiterate that it is designed for the connoisseur who desires a definitive collection of Bing's 78 rpm recordings. Quite apart from that it will be the only way in which you are ever likely to hear some of the rarer items, especially in Britain where some were never released originally.

We have under review no. Vols. 4 & 5 reissuing recordings from 1st March, 1928 to 22nd May, 1928. An interesting comment by Colin Pugh who writes the excellent notes is that it is a wonder that The Rhythm Boys were ever recorded separately from the Whiteman for as such they were a stage presentation, and not to dance to.

On some of Whiteman's recordings, the contributions made by Bing or The Rhythm Boys is negligible, sometimes being confined to hummed choruses. A couple are included wherein there is an element of doubt of Bing's presence. One such is 'La Paloma' - but as it is an interesting orchestral arrangement, featuring Henry Busse's famous muted trumpet I am satisfied. Similarly 'La Golandrina' is another concert version arranged by Ferde Grofe, mainly featuring various instrumentalists. Part 3 of 'Metropolis' composed by Grofe is included because of vocal harmonising. I have yet to hear the whole of 'Metropolis' so at present I wonder why famous orchestras do not seem to feature it as they do 'Grand Canyon Suite' or 'Slaughter on 10th. Avenue'.

Jazzfans will know tunes like 'Louisiana' because it has been reissued elsewhere for it includes the cornet-work of Bix Beiderbecke. We have the novelty number 'C-o-n-s-t-a-n-t-i-n-o-p-l-e' which all bands played in 1928. Some tunes were pure dance music with Mr. Vocal Refrain Crosby given his small airing after which the band continues unprovokingly and sweet. Such are 'Evening Star', 'Grieving', 'Get out and get under the moon', 'Lovable'. Mr. Pugh again rightly comments that although 'vocal refrain' work was valuable training for a singer, it was only when he (or she) broke away to sing solo that he (she) could chose a tempo and key which suited his (her) voice and talents. Paul Whiteman's was an excellent school in which to be trained, and as such was recorded well by the major companies - in this case Victor and Columbia.

In all fairness to readers we must point out that more than one "take" is included of some songs - being for Bingfans' primarily - but the tunes are pleasant anyway. Looking through the projected future releases we note that this occurs little. The transfers from 78's have been excellently done by John R. T. Davies.

Jonzo Records, Box 212, Harrow, Middlesex HA3 7LD.

(In parenthesis may I say that I realise who was the inspiration for Roy Fox's "whispering" trumpet style)

W A N T E D

Who can tell me the real name of Basil Hallam, musical comedy star who was killed in a balloon in World War? Ernie Bayly, 19 Glendale Rd, Bournemouth BH6 4JA.

The last few decades of the 19th. Century saw bands in great favour universally in America and Europe, which enthusiasm carried over into the first two decades of our own century. We assume that the diminution of the "movement" was caused by World War I and the coming of radio. As we have said earlier bands were the chief means of disseminating music to those areas away from big concert halls, introducing smaller communities to music of all types from popular melodies to the 'Classics' and Opera.

Naturally such a large movement would throw up its virtuosi who found good positions in the leading bands, the 'ordinary' members of which would have been above average.

Crystal Records of Washington (State) produces a catalogue of Lp recordings of today's instrumentalists and bands, but dipped into the past for this Lp and that reviewed below.

Arthur Pryor was a trombonist who played in 'local' bands before moving on to Liberati's and then Sousa's band. He was a fine technician both with the slide and the tongue, but all the time retaining a wonderful tone. Late in 1903 he formed his own band. Pryor was a pioneer in arranging pieces before recording them, by the old acoustic system, so that essentials of the pieces could be heard - realising that the system had its limitations, as did the "machines" upon which the recordings were played. He was an excellent pianist, which would have facilitated his composing and arranging.

Of his compositions, no doubt the most well-known is 'The whistler and his dog', of 1905 (but not included here). From 1903 we have his concert waltz 'Love's enchantment' with Sousa's Band, from which year also comes 'The Patriot'. His 'Polka Fantastic' with his own band is from 1911.

To demonstrate his range he played 'We won't go home till morning' in four octaves - more technical than enjoyable, but isn't this same sort of thing that entertainers in all fields do to demonstrate their skills. With his own Band in 1907 he recorded 'Oh dry those tears' a slow tune he often performed as another encore after a fast one. The earliest recordings here, 'Nearer my God to Thee' as duet with Henry Higgins, cornet, and his own 'Little Nell' with piano accompaniment are Berliners from 1897. Opera is represented by 'Celeste Aida' and 'Fatal stone', duet with Emil Keneke, cornet, from Aida.

This is an excellent record for enthusiasts of band music, whether as listeners or performers because we have the fine playing of a virtuoso whose example can entertain and teach. The same is true of - -

cornetist HERBERT CLARKE

recorded as soloist with the Sousa Band and the Victor Orchestra.

After various minor appointments, Herbert Clarke secured a position with the famous Patrick Gilmore Band, which was cut short with conductor's sudden death in 1892. In 1893 he was invited to join Sousa's band. He had seen the famous Jules Levy playing after his prime, so resolved to give up at 50 whatever his success at the time. In fact, the last recording (included here) was made when he was 54 in 1921.

The majority is from the period 1907 / 09. The earliest is 'Valse Brillante' recorded with Sousa's Band in 1904, which was Clarke's own composition. The only piece by another composer in this collection is 'Russian Fantasy' by Jules Levy. The others are by Herbert Clarke himself. One wonders whether it may have been wiser to have had more of pieces by others, rather than almost everything tailored by himself to suit his own technique. Of course that technique was not only of the finest quality, but of a lovely and delicate tone. As with Pryor, this combination of the two assets is the gift they handed down to their contemporaries and followers to emulate.

The other pieces we hear are, Rondo Caprice (recorded 1909), Showers of gold (1912), Bride of the waves (1908), La Veta Caprice (1909), Southern Cross (1912), Ah! Cupid (1909), Stars in a velvety sky (1921) - and of course the composition by which he is mostly remembered today, 'Carnival of Venice' that every aspiring or successful trumpeter feels obliged to play or destroy according to his ability or conceit. On this record we hear it as it should be played.

Pryor and Clarke played together in Sousa's Band, often duetting together. It is appropriate that Crystal Records have made these selections available again. Of the two I prefer the transfer to Lp quality of the Pryor, for it sounds as if some "fiddling and filtering" has been done to poor Herbert L. Clarke, so the reproduction is not quite so good. Both highly recommended.

Herbert Clarke Crystal Records S450 / Arthur Pryor Crystal Records S451
We do not know how these are distributed, but the address is Crystal Records, 2235 Willida Lane, Sedro Woolley, Washington 98284, U S A.

Both records are excellently packaged with copious notes in a 'gatefold' sleeves, the Arthur Pryor having an additional 4-page insert of notes giving extra recording data, notes on Pryor's solo performances, and a discography of his solos, duets, quartets and sextets, all compiled by Frederick P. Williams. The Clarke is compiled by The International Trumpeters Guild.

HENRY HALL & The B B C Dance Orchestra

We have recounted elsewhere the circumstances of Henry Hall's appointment of the B B C Dance Orchestra which first broadcast on 15th. March, 1932, which event I clearly recall. The recordings were made between February, 1933 and October, 1935. The band was of 14/15 players at this time. Les Allen sings many of the vocal refrain in several tunes, one a duet with Phyllis Robins. He was originally a saxophonist, so one wonders if he played when not singing. Dan Donovan became the vocalist by 1934.

On 13th. November, 1933, variety stars Bud Flanagan & Chesney Allen joined Henry Hall for the comedy number 'Another Scottish Story' and the quiet song - as suggested by the title, 'Roaming'.

Henry Hall's contract with the B B C stipulated that he concentrate upon melody and that's just what he did for the tunes here. But is that not just what all British Bands did at that times? Henry Hall's music was very tasteful. The arrangements, however, were by various members of the band well. The very interesting arrangement of 'Sidewalks of Cuba' was by Henry himself, and the other instrumental piece 'Samum', described as a Symphonic Foxtrot, was by Phil Cardew. 'How's Chances?' by Irving Berlin was arranged by pianist Bert Read - really bringing it to life. 'Say the word and it's yours' and 'Everything's in rhythm with my heart' - made famous by Jessie Matthews - was arranged by Benny Frankel.

While they each had their individuality, both Les Allen and Dan Donovan were of the same gentle tonal mould, with excellent enunciation. 'What a perfect combination' - mostly associated with Eddie Cantor - is certainly not so brash as that comedian performed it. 'The day you came along' and 'Thanks', both by Sam Coslow and associated with Bing Crosby are both very pleasantly sung by Les Allen. 'Little valley in the mountains' has a central European flavour.

There are twenty tunes reproduced on this record of high class dance music.

Saville SVL 178

THE BEST OF BRITISH DANCE BANDS

A 'Sampler' from the Saville Records Catalogue

This record contains extracts from many of the dance band records reissued by Saville Records, containing 20 tunes from about 1926 to 1934. It is an excellent cross-section of what those bands were doing and what we heard in those days, so as a record stands up on its own for the selection is very well chosen.

'Happy Days are here again' played by Ambrose sets the record off buoyantly, to be followed by a politely polyphonic jazz item from Fred Elizalde's Rhythmicians with 'After the sun's kissed the world goodbye'. Then the rhythm section of Billy Cotton's band, especially the double bass really drives things along, with 'It's the girl', which is contrasted with 'By the River Sainte Marie' by Roy Fox's band.

So the whole Lp goes, with contrasts and comparisons. Other bands heard are Jack Payne, Ray Starita, Carroll Gibbons, The New Mayfair Dance Orchestra, The Savoy Orpheans, Jack Jackson.

Some of the best dance band vocalists are heard, Les Allen, Sam Browne, Jack Plant, Peggy Dell, Sam Costa and a duet of Peggy Cochrane and Jack Jackson.

I can't guarantee that your favourite tune is here but the record is a good one to have if you just need a good dance band selection. You will no doubt be tempted to select something else as well to add to your collection.

Saville SVL 177

BENNY GOODMAN & His Orchestra 1935 Sessions
"King Porter Stomp"

This contains most of the commercial recordings of the Benny Goodman Orchestra from 1935. This was the year in which Benny Goodman made his first great sensation with his "swing" music and his career had really begun, but one could question whether it was his success or that of Fletcher Henderson who had made a majority of the arrangements used by Mr. Goodman.

Somehow the band did not have the 'lift' and propelling rhythm that it achieved later. Some little ingredient seemed lacking by comparison. The four tunes played by the Benny Goodman Trio are something different again, where, with the accompaniment of Teddy Wilson, piano and Gene Krupa drums really do swing - 'After you've gone', 'Body and Soul', 'Someday Sweetheart', 'Who?'

The band playing was very precise and had a saxophone-section sound that was individual and complimented Benny Goodman's clarinet leading phrases, with interjections of attacking brass. 'The Dixieland Band' relates the saga of a band which failed because it did not 'swing'. Is this some musical tale in reverse about the Goodman band? Helen Ward was the vocalist at this time and sings 'You're a Heavenly thing', 'Restless' and 'Between the devil and the deep blue sea', the latter being the only one still heard still played today. 'Japanese Sandman', 'Dear Old Southland', and 'King Porter Stomp', however are perennial, receiving fine treatment by Horace and Fletcher Henderson.

The fine notes by Brian Rust suggest that there will be a continuing series of Benny Goodman's recordings. One assumes that these are unavailable at present on British domestic records. Benny Goodman's influence caused a change in dance music, introducing what might be called a harsher music by bands which became much larger.

For those interested in the beginnings of the style among white musicians, or Benny Goodman himself at that period, this is the record for you.

Saville SVL 176

DAME MYRA HESS

Dame Myra Hess is often recalled only for the lunchtime concerts she gave at the National Gallery frequently during World War II, which were a musical treat that alleviated the gloom for many, and her beautiful playing of 'Jesus, Joy of Man's Desiring'. This was a mere fraction of her life in music which had begun with her debut in 1907. She immediately became renowned by being free from excesses and idiosyncrasies projecting the music to her audiences rather than her own personality.

Most of the recordings here were made during 1928, principally, and some were never released in Britain. The two longer pieces are Schubert's Sonata in A Major, Op.120 and the Ballet Music from 'Rosamunde'. Mendelssohn is represented by the 'Duet', Op.38/6, and Brahms by Capriccio, Op. 76/2. Dvorak's Slavonic Dance in C Major, Op. 46/1, usually an orchestral piece, is here given as a duet with Hamilton Harty. It loses nothing in this form, but would have been rather thin as a solo version. These dances are among my favourite orchestral music, and my first apprehension when reading the list of items included was soon dispelled. Bach is also heard in the Digue (French Suite No.5).

Side two of the record is largely more 'modern' music from composers Debussy, La fille aux cheveux de lin and Poissons d'or. Macdowell by AD 1620 (Sea Pieces), Griffes, The White Peacock (Roman Sketches), Falla, Ritual Fire Dance.

Dame Myra Hess gives us a concert in her individual lightness of touch and contains a wider diversity of music than one associates with her, some original records being uncommon; making this a testimonial to her art.

Pearl GEMM 288

THE GREAT CANTORS

This was certainly an unexpected release from Pearl. For a long while I have unsuccessfully tried to persuade various of the Jewish Faith to write us an article on the Cantorial art. It is beyond me for I am acquainted with the art only from a few records.

Art is most certainly is. While this selection is from records ranging from 1908 to 1928, representing singers from the first part of this Century, Cantorial music naturally survives. The cantor's role is to lead prayers or enhance Festivals with religious songs. Many Cantors attend conservatoires for voice training. Cantorial music allows embellishment and colorature - a vocal freedom not allowed men in opera and concert singing. All of the Cantors heard in this collection have voices fully adequate for major operatic roles.

We have, Gershon Sirota, born 1874, tenor; Joseph Rosenblatt, (1882), tenor; Zevulun Kwartin (1882), baritone; David Roitman (1884), tenor; Salomo Pinkasovitch (1886), Exceptional range tenor to basso profundo; Berele Chagy (1892) tenor; Mordechai Hershtan (1888) tenor; Hermann Fleishmann, lyric baritone, of whom little biographical details are known except that he served in Cologne (Köln) circa 1930, and elderly.

Fleishmann's style is nearer to German opera, while the others are 'eastern', all having been born in Russia as it was pre-1900, and with the exception of Sirota emigrated from there, some in Tsarist times. Sirota perished during World War II in the Warsaw Ghetto. Chagy is represented singing two old folk songs of attractive spirit, but he recorded liturgical music as well.

This is a record of musical beauty which you should sample. If the art is new to you, do not try to listen to the whole LP in one sitting. Dip in here and there and I'm sure you'll also find it enjoyable.

Brief notes on various aspects of Cantorial singing and the Cantor's role, biographical notes and descriptions of the 'pieces' are given by Elie Deliech.

Pearl GEMM 285

BUFFALO RHYTHM

This is a collection of 'hot' (but very pleasant) dance music played by American dance bands between 1925 and 1930. There are twenty tunes, some bands being allowed (!!) more than one. Some of the bands were unknown to me, viz- Thelma Terry, Ross Gorman, Justin Ring. I've obviously been missing something for all play with zest and vigour. Thelma Terry was an exponent of the (string) double bass who led bands which included musicians to become well-known in dance band circles later - Bob Zurke, piano; Gene Krupa, drums. Her selections are 'Voice of the Southland', 'Dusky Stevedore' and 'When Suzie goes steppin' by'. Rustin Ring's band plays Sam Coslow's 'True Blue Lou' with Scrappy Lambert singing the story of the very faithful girlfriend who was jilted; supported by the Dorsey Brothers, Eddie Lang, guitar, with Stan King (drums) and Joe Tarto (bass) riding the whole along. Ross Gorman who led the 'Vanities' orchestra, had five 'reeds' players for 'I'm sitting on top of the world' who play a very skillful, tight-unison passage in one part.

Guy Lombardo's band of 1928 plays a very hot 'Waitin' for Katie', a great contrast with the smooth and sweet tunes he mostly used. Harry Reser, banjoist par excellence leads an agile group, and although he plays solos briefly does not steal all the limelight from his band. Sam Lanin's 'Ipana' Troubadors (named after the toothpaste he advertised) play 'I'm riding to glory' and 'Say! Who is that baby doll?' in which one hears the violinist Harry Horlick who later led his own light string orchestra and composed tunes for it.

I was surprised to hear 'Charleston Baby o'mine' played by the Georgians (issued in Britain as by the Denza Dance Band at about the time I came into this world which may explain why my parents had the record, so I have always known it) featuring Red Nichols, Miff Mole and Roy Smeck - a small jazzy group.

The other dance bands include those of Jan Garber, Fred Rich, Milt Shaw, Don Voorhees and the California Ramblers, a name covering varying personnel.

This is a record of lively American dance band music which all you connoisseurs of dance bands are sure to enjoy. A few hot solos - but mainly melody, all well transferred by John Wadley.

V J M Records VLP 56.

PLAY ANOTHER BEFORE YOU GO

..... A collection of Music Hall recordings by the original artists

This is a fine collection of some of our finest artists singing from 1910-1913. The 'title' of this LP collection is taken from Charles Whittle's song. Although Whittle introduced many chorus songs in a quiet expressive style, reaching prominence at the turn of the century and still working in 1930. His other selection is 'We all go the same way home'. (He also introduced 'Let's all go down the Strand'.) George Formby, Sr., played the part of the 'gormless' character and was as popular in London as he was in his native Lancashire. Here we have two of his famous songs, 'Playing the game in the West', 'Send for John Willie'.

'Mr. and Mrs. Smith' - is a story of how the husband took the maid upon his knee when his wife went out to evening sewing classes - ably performed by Clarice Mayne and 'That' accompanying her on the piano. He was of course James W. Tate her husband. Ella Retford, fine singer of chorus songs treats us to 'They're all single by the seaside' and 'Molly Malloy'. One of the top 'male impersonators', Vesta Tilley gives us two songs in the style of a 'swell', 'The girls I left behind me', 'I'll show you around Patee'.

Hibernian - Mark Sheridan sings 'One of the Bhoys' which became one of his 'catch phrases' - meaning a fun-loving young man - and 'I wanted a wife'. Eugene Stratton had been a member of Haverley's Minstrels who remained in Britain and became a top line Music Hall star. He was a far better sand-dancer than singer, but he had some fine songs which are still remembered today, principally those composed by Leslie Stuart which had interesting verses as well as choruses. 'I may be a millionaire' is not so well-known and was written by Collins. The great 'Cockney' singer Harry Champion gives us two of his famous songs 'I'm Henry the Eighth' and 'Cover it over quick'. These are taken at a medium pace, but he had many which went at quite a speed.

The immensity and wealth of the legacy of the Music Hall cannot be covered by one LP. At the time, songs came and went as they did in other musical forms. Fortunately we can now sit back and appreciate any of those that were committed to records. Some of those songs are still heard today, but many more survive on records which, possibly not quite so well-known now, were still excellent songs of the genre. In this collection we have a mixing of both and it is good that Tony Barker, whose compilation this is has avoided repetition of items which have been reissued previously just because they are popular. This LP is first-rate material for the lover of the Music Hall, selected by Tony Barker who also wrote the sleeve notes.

TOPIC 12TMH781

GEORGE EVANS & HIS SYMPHONY OF SAXES

By the early 1930's George Evans was playing his tenor saxophone with the major dance bands, eventually becoming the chief arranger for Gerald's orchestra. George Evans served served in the Welsh Guards during World War II after which he recorded ten tunes for Decca with a large band that included ten reeds and five trumpets, but they did not sell well.

In 1951 he arrived at the 'Oxford Galleries', Newcastle, to begin a residency. It was with a large band which patrons found too loud, so he had to modify it, getting rid of the trombones and formed the 'Symphony of Saxes', having nine saxophones, three rhythm and five trumpets. The drummer used brushes only.

This new group became a sensational band for dancing - causing Decca Records to send a recording van to Newcastle to capture the sound. It is this important session (formerly on Decca LK 4233) which has now been reissued by MWM Records. Side one is a continuous medley of foxtrots, while side two is slow foxtrots. There are twelve tunes in each medley through which the band glides smoothly from one to another at times one hardly aware that the tune has changed. I should have liked to hear selections by this band of interesting instrumentation in other rhythms - but beggars cannot be choosers. However it is first rate dance music in the rhythms presented.

The aim of MWM records is to reissue recordings made by artistes from the Tyneside region or those performing there. We have reviewed others in our pages previously. One assumes that the tenor saxophone solos are by George Evans himself. At the time that the sleeve notes were written he was still alive and well, having performed with a band of 24 musicians to celebrate his 70th Birthday.

This is an important reissue - the original recorded 1957 in stereo, and is highly recommended . . . but one must be a lover of gentle music for there is nothing raucous here. The scene is admirably set in sleeve notes by Frank Wapatt.

MWM Records MWM 1034.

(Available from Mawson and Wareham Music Ltd, Midgy Ha, Morpeth, Northumberland NE 65 7AS, price £5.95)

ALMA COGAN - With Love in mind.

Alma Cogan was the girl with the laugh in her voice who made many 78 rpm records, having success with various novelty songs, of which I recall 'Where will the baby's dimple be?' But she managed to escape from that image into a singer of love songs.

Her individual presentation is not in a weak voice, for she had a strong one, although the sentiments are tender. Most of the twenty-four songs in this double-LP set are in slow rhythm. Originally they were released in 1961/62 and accompaniments are by the Geoff Love, Tony Osborne and Stan Foster Orchestras. Alma Cogan's selection of tunes stretches back to the 1920's with tunes like 'I cannot give you anything but love', and various years in between to 'Hello Young Lovers' which was fairly 'recent' at the time these were recorded. 'Love is just around the corner' is a quicker-

rhythm. 'Love me as if there were no tomorrow' finds Jimmy McHugh with the 'new' partner Adamson in the credits, and it's a powerful song. "Our love affair" gives us a happy version of the song, as does "The lady's in love with you". Richard Rodgers is represented with "My heart stood still". "But Beautiful", by Burke & van Heusen, from the Bing Crosby / Bob Hope film "The Road to Rio" has a lush string accompaniment from the Geoff Love Orchestra.

This 2 Lp set gives a fine representation of Alma Cogan as a mature singer of love songs in the style of the 1950's, which you will find stands up as well today as it did then.

MUSIC for PLEASURE DL 41 1084 3

MIFF MOLE'S MOLERS - 1927

- with Sophie Tucker

This compilation, now on World Records, began its life as Parlophone in 1971, with just a few years of life in the catalogues. Now here it is again with its original sleeve design, so you will soon recognise it if you have it already.

It represents all the recordings by Miff Mole's group under this appellation, for OKeh records in 1927, including the excellent accompaniments for Sophie Tucker, of which my favourite is 'Fifty Million Frenchmen can't be wrong'. She is also in fine voice for 'After you've gone', 'I ain't got nobody', 'One sweet letter from you'.

Red Nichols the trumpeter on all 16 tunes, Arthur Schutt is pianist. Among the other musicians we hear some excellent guitar playing from Eddie Lang, Adrian Rollini, bass saxophone, Jimmie Dorsey, clarinet or saxophone. Many of the tunes are played by a quintet - such as 'Alexander's Ragtime Band', 'Some sweet day' and 'Hurricane'. The personnel does not exceed nine, so one can hear all the instruments separately as it were, rather than a jumble of sound, even when polyphony becomes ascendant in such as 'Original Dixieland One-step'. Then there are the slower-paced tunes 'Davenport Blues' and 'My gal Sal'. 'Imagination' is a reflective number with unusual key and chord sequence, aptly titled.

An excellent record for enthusiasts of small group jazz of the later 1920's.

WORLD RECORDS SH 503

CARROLL GIBBONS & the BOY FRIENDS -
Featuring ANNE LENNER

Somewhere ago in these pages I remarked that there is a possibility that discs of radio programmes by British Artists for transmission from such stations as Radio Luxembourg, Poste Parisien, Radio Normandy, etc. during the 1930's might still exist for reissue. Earlier in this issue we review such discs by Monte Rey.

Thanks to Mrs. Joan Gibbons, here we have a most delightful reissue of records made by her husband in 1934 / 35. They were recorded by Columbia, given regular CAX matrix numbers, and properly processed into shellac discs in extremely limited editions being required only for use by The International Broadcasting Company when transmitting programmes sponsored by Hartleys Jam.

The "Boy Friends", in addition to Carroll Gibbons, were Lloyd Shakespeare, tpt; George Melachrino, Clt & vln; Harry Jacobson, pno; Bert Thomas, gtr; Jack Evetts, bass.

The tunes are all popular songs of the day, but played in a quiet "salon" dance-music way, with Anne Lenner adding straight vocal refrains to many of them. These are important items for the dance music enthusiasts, and essential listening for those who like "light" arrangements of the 1930's tunes. There are twenty of them to delight you, and you'll be surprised how many famous composers and lyricists are represented, the latter served admirably by Anne Lenner's perfect enunciation.

WORLD RECORDS SH 360

ISSY BONN - A PAL FOREVER

Issy Bonn was born in 1903 into an orthodox Jewish family in London which disapproved of his tendency towards a stage career rather than that of a Cantor, for which his strong voice would have suited him admirably... But to the variety-stage he went and there became extremely successful with an act consisting of Jewish-humour jokes and sentimental songs.

His religious upbringing was always with him, for throughout his career he devoted much time raising money for youth clubs and children's hospitals. He took part in the final show at the great Metropolitan Theatre in 1963, by which time he had been over 40 years in 'variety'.

His songs here, one assumes recorded in the 1950's judging by the accompaniments by the Norrie Paramor, Ray Martin and Ron Goodwin orchestras, which include trumpet backing by Eddie Calvert, include 'Somewhere, Someone (Is saying a prayer for me)', 'My Friend', 'When you're home with the ones you love', 'The bells of home', 'My mother's lullaby', 'Here in my heart'. Fifteen songs in all.

Sentimental songs, but not sobbed-out. They're sung with strength and conviction. A specialist entertainment; songs very well delivered by a first-rate artiste in this genre.

WORLD RECORDS SH 423

THE ORGAN, THE DANCE BAND & ME

Records were first made by Parlophone under this title in April, 1938. By the time that the first tune on this reissue Lp,

was recorded in November, 1938, it was revealed that the music was played by Billy Thorburn's Music, with Robinson Cleaver playing the organ. Mr. Thorburn played piano. And good news it was for this group recorded over 270 sides from then until June 1953 when the last was made, all recorded at the Abbey Road studios where a Compton organ was installed.

As one would expect, we hear generous helpings of both gentlemen solo, but the band joins in appropriately impeccably, mostly in a muted style. Variation is achieved because the length that each 'section' features is varied. The resulting music is in strict tempo for dancing - mostly (!)

The compilation was made by Hugh Palmer who has chosen a pleasant mixture of well- and lesser-remembered tunes, but all of them very tuneful. I was pleased when he told me in advance that the reissue was on its way, but even more delighted when the Lp was revolving on the turntable releasing this "light" type of dance music in individual style.

Eleven vocalists are featured here. Helen Raymond introduces the selection. George Barclay sings 'Faithful Forever', the ill-fated Chick Henderson sings 'There'll come another day' and 'Alan Kane' is heard in 'I Spy'. Harry Kaye completes the roster of male singers with 'Too many irons in the fire'.

We learn that Rita Williams began her career at the age of 15 in 1935. It was during the late 1930's that I heard her with Billy Merrin's band. Here she sings 'I'm happy for your sake'. Terry Devon's version of 'Wish me luck' compares well with Vera Lynn's (which one hears mostly). 'Julie Dawn's contribution is 'If I could paint a memory'.

I hope this has whetted your appetite for this delightful type of music. I'm sure Mr. Palmer had problems eliminating other tunes in favour of the sixteen we have. The text of his excellent sleeve note concisely tells us much about the artistes performing. There are surprises in the recordings from 1945/46.

WORLD RECORDS SH 504

JOYCE GRENFELL - 'KEEPSAKE'

Joyce Grenfell was a very individual artiste who one would never wish to categorise, for she was a film actress, wrote lyrics for songs with Richard Addinsell, was in revue, performed monologues, and sang in a pleasant light voice. She began in 'The Little Revue' in April, 1939, in which she performed 'Useful and Acceptable Gifts' - a spurious lecture - and the character studies 'The American Mother' and 'The Village Mother' with great insight yet with the 'sting' that matters in revue.

From Noël Coward's storehouse of melody Miss Grenfell sings 'Mad about the boy', 'Parisian Pierrot', 'If love were all', 'The party's over now'. Two very fine interpretations are her versions of the traditional songs 'The Yellow Rose of Texas' and 'All the pretty little horses' delivered in a soft gentle voice, being accompanied by guitar, which we imagine she plays herself.

Her writing with Richard Addinsell produced the song with which she is identified - and now remembered - 'I'm going to see you today' which is a happy lover's reunion song. Also included are 'Drifting', 'There's nothing new to tell you', 'Maud' (who flatly refuses to come into the garden!!). These are charming light music, whereas 'Narcissus' and 'I don't arf love you' are riots of fun with Norman Wisdom.

The sleeve note by Michael Kennedy pays tribute to this very English entertainer with many facets to her art ably compiled by Chri much there was in Joyce Grenfell.

WORLD RECORDS SH 507

CARROLL GIBBONS RECALLS THE TUNES

Carroll Gibbons is mostly remembered for leading dance bands at The Savoy Hotel, and his very quiet drawl when speaking belies the authority he obviously had. On this record he sings - still in his quiet manner - the vocal refrains of 'I cried for you' and 'I want the waiter'. But, there is a difference to this record. It is a collection of Carroll Gibbons' piano solo 78 rpm recordings.

Thirty-eight tunes are recalled, either in full-length performances or in medleys which came three to a 78 rpm side. The earliest tune is Victor Herbert's 'Kiss me again' from the 1905 show 'Mademoiselle Modiste' and we are taken through to tunes of the 1940's.

Three of Carroll Gibbons' own compositions are included - 'Summer Rain', 'Moonbeams Dance' and 'Bubbling Over', the latter being a very exuberant piece. Lots of famous dance tunes of the period are included, representing many of the best composers. If you like piano versions of the most melodious tunes very well played, this record is for you.

WORLD RECORDS SH 509

JACK HYLTON & his ORCHESTRA

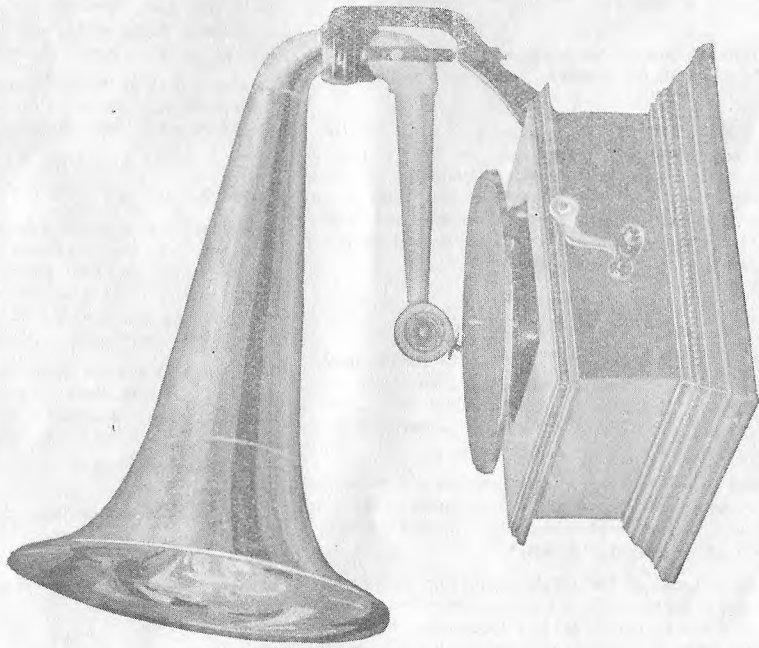
'I'm in a dancing mood'

Jack Hylton became the second pianist in the Queen's Dance Orchestra in 1919 and by 1924 developed the band as a stage act - from which time he became a bandleader until April, 1940, when he 'disbanded'. After this he became an impressario.

During those sixteen years he led one of Britain's best dance bands - often one of the biggest in personnel - making an impressive stage show. This present collection covers the years 1935 to 1940, with twenty tunes. Again it shows the quality attained by British dance bands with a variety of arrangements for the popular songs of the day, the vocal refrains of which are sung by thirteen different singers.

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650 { צדיק פִּתְחוּר <i>Tsadik Kathonor.</i> The Righteous shall flourish. רִצֵּה <i>R'etsei.</i> Accept our prayers.	652 { בְּרָכוֹת כֹּהֲנִים <i>Birkh'is Cohanim.</i> The blessings of the Priests. בְּכֹרֶה <i>K'akkorah.</i> As a shepherd feedeth his flock.	654 { הַמְחִדֵּשׁ בְּמוֹבֵי <i>Hammi'chadesh B'tuboh.</i> Who reneweth in His goodness. צוּר יִשְׂרָאֵל <i>T'sur Yisroel.</i> Rock of Israel.	655 { וְנִחַנְתָּ תְּהִלָּתָהּ <i>Oon sanneth Towel.</i> We will celebrate His mighty holiness. בְּרֹאשׁ הַשָּׁנָה <i>B'rowsh Hassanno.</i> On the first day of the year.
651 { הָבֵנוּ יִצְחָק לִי אֶפְרַיִם <i>H'aveim Yakkir le Ephrayim.</i> Ephraim, my dear son, is a precious child. רִצֵּה <i>R'etsei.</i> Accept our prayers.	653 { תִּכְבֶּן עֲבֹדָתְךָ <i>T'ikk' to Shabbos.</i> Thou hast established the Sabbath. אֵל מְלֵא רַחֲמִים <i>Eil m'lei rach'imi.</i> O God, who art full of compassion.	656 { יָקֻם פִּתְחוּר <i>Y'kum Pithon.</i> May Salvation (from Heaven). כִּי שִׁבְרֵךְ <i>Mei Shabberach.</i> May He who blessed (our fathers).	657 { יָקֻם פִּתְחוּר <i>Y'kum Pithon.</i> May Salvation (from Heaven). כִּי שִׁבְרֵךְ <i>Mei Shabberach.</i> May He who blessed (our fathers).

Chief Cantor SAWEL KWAR IN.

659 { הַשְׁכִּיבֵנוּ <i>Haskeninu.</i> Cause us to lie down in peace. יְחַדְשֵׁנוּ <i>Y'chad'shion.</i> Renew unto us (this month).	660 { צוּר יִשְׂרָאֵל <i>T'soor Yisroel.</i> Rock of Israel. יְהַלֵּל <i>Y'hallilu.</i> Praise ye (the Lord).	661 { יָקֻם פִּתְחוּר <i>Y'kum Pithon.</i> May Salvation (from Heaven). כִּי שִׁבְרֵךְ <i>Mei Shabberach.</i> May He who blessed (our fathers).	656 { יָקֻם פִּתְחוּר <i>Y'kum Pithon.</i> May Salvation (from Heaven). כִּי שִׁבְרֵךְ <i>Mei Shabberach.</i> May He who blessed (our fathers).
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Chief Cantor GOS. BASSER.

656 { יָקֻם פִּתְחוּר <i>Y'kum Pithon.</i> May Salvation (from Heaven). כִּי שִׁבְרֵךְ <i>Mei Shabberach.</i> May He who blessed (our fathers).	657 { יָקֻם פִּתְחוּר <i>Y'kum Pithon.</i> May Salvation (from Heaven). כִּי שִׁבְרֵךְ <i>Mei Shabberach.</i> May He who blessed (our fathers).
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H. I. REISSMAN.

Vocal Male with Choir and Violin.

658 { דֶּר בַּתְדֵּן <i>Der Bathden.</i> The Jester at a Marriage.	659 { אֶגִּית וּכֹחַ <i>A gite Woch.</i> Wishing the advent of a good week.
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Secular:

J. GUTTMANN

and Chorus from Theatre, Lemberg: (Jewish Jargon, Comic with Choir.

657 { קַלֵּי בִּרְחוּ <i>L'eil boruch.</i> To the blessed God.	658 { דֶּר בַּתְדֵּן <i>Der Bathden.</i> The Jester at a Marriage.
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Rejoicing with the law. Procession with scrolls of the law. A festival scene.

I do not know at what age 'nostalgia' sets in, or at what distance in time, but Capitol Records has been reissuing items which were mostly on long-deleted early Lps, and even some which would have been 78's or even only on 45 rpm discs.

THE DINNING SISTERS began their recording career on 78 rpm records in the 1940's, from which this compilation is taken - or perhaps some were also issued as 45 rpm discs. They were what in the language of an art dealer's catalogue it would say "After the Andrews Sisters". Their harmonies were formed in the same way as the Andrews Sisters but somehow the result is different - being somewhat gentler or giving the impression of less 'attack'. In a way this may be caused by many of the accompaniments being too intrusive at times. By comparison it does not point-up the voices so well as Vic Schoen's did the Andrews Sisters. However, the Dinning Sisters were expert in their chosen field. They were also in films and radio shows. Among the tunes with more zip is 'Oh Monah'. Quite rhythmical is 'Lolita Lopez' and 'The bridegroom Polka'. Among the sentimental songs are 'Years and years ago' (credited to Segal & Bergman, who would be sued if a certain classical composer could be reincarnated!), 'If I had my life over', 'I wonder who's kissing her now begins traditionally and then becomes a romp. If you like close harmony singing as practised in the 1930's / 40's then you will enjoy this. It is their Volume 2 - but I never had a hearing of Vol. 1. (Incidentally their voices sounded better when I raised the treble emphasis).

CAPITOL EMS 1144

PEGGY LEE 'Pretty Eyes'

Miss Lee rose to fame as a dance band singer and then became a solo act. I must confess that the slow semi-whispered style of singing heard mostly on this Lp is not a favourite of mine, but I'm sure that fans of Miss Lee's will be pleased that this long deleted item is available once more for with appropriate accompaniments by Billy May's orchestra it is a good recording. I prefer the quicker tunes like 'Moments like this', 'You fascinate me so' and 'Too close for comfort'. The other nine songs - all slow - include 'Fly me to the moon', 'Pretty eyes', 'As you desire me' and 'Remind Me'.

CAPITOL EMS 1153

STAN KENTON IN HI-FI

During the 1940's when Capitol 78 rpm records first became available in Britain, Mr. Kenton's music and arrangements came as a big surprise - if not shock and were dubbed with such labels as 'powerhouse' for the volume of sound, complication of the arrangements and voicings as well as precision of rhythmical attack was quite different from what our dance bands or 'swing' bands were doing. It was probably the beginning of the era when such bands became "concert" bands to be listened to, rather than danced to. Possibly in the complication of the musical scores such bands were bringing about the demise of what are now nostalgically called 'big bands', and their own demise too except for recording sessions and for a few tours.

This record includes many of the Stan Kenton favourites which began life as 78 rpm discs, but which were recorded anew in 1956 in the new hi-fi which was then available, even though it is 'mono'. It brings again such tunes as Artistry Jumps, Intermission Riff, Painted Rhythm, Peanut Vendor, Eager Beaver, Artistry in Boogie, Lover. Stan Kenton's reflective piano solo (with small accompaniment from trombones) Interlude makes a quiet contrast. Officionados will know the personnel. A fine collection which would also well serve someone just needing a record to represent Kenton.

CAPITOL EMS 1149

MORE HARRY JAMES IN HI-FI

By the same token, Harry James went to the Capitol studios in 1955/6 to re-make recordings of tunes he had recorded in the days of 78 rpm. In his case he had not previously been a Capitol artiste. In his case, the personnel was now different. His orchestra now had a large string section as it had sometimes on 78's. So while Mr. James's trumpet is heard in soaring style, tunes like Autumn Serenade, Sleepy Time Gal and Street Scenes are quite slow - the latter at times being almost 'light music'.

Some of the tunes are minus the strings, when the band is down to 19. In the selections played are Blue again, These foolish things, Somebody Loves me, Carnival, Melancholy Rhapsody.

This, too, gives a good example of Harry James's style. Whether a devotee or not, one must concede to him his virtuosity which took him to the front line of the big band scene and the film world, from being a sideman with the Benny Goodman orchestra. This is a good 'mono' recording.

CAPITOL EMS 1148

GLEN GRAY & the CASA LOMA ORCHESTRA
'SOLO SPOTLIGHT'

Glen Gray was in the original Casa Loma Orchestra's recordings in 1929, and then took over its leadership in 1931. A friend of his from way back then was Victor Young who as well as having a long musical career as a soloist and bandleader was also a composer. This collection is of tunes by Victor Young, to make a platform for solo spots by various of the musicians, most of whom might be called "session men" for they were used in various bands assembled at Capitol - or used in accompaniments. Most of them were a generation younger than Glen Gray.

Trumpeter Mannie Klein had been around in the 1930's and his trumpet playing is heard to good effect in Golden Earrings and Love Letters... Beautiful Love, an old tune, features Murray McEachern's trombone; then he changes to alto saxophone for Street of Dreams. Blue Star almost becomes a concerto for pianist Ray Sherman.

he changes to alto saxophone for Street of Dreams (which over 50 years ago was a fine vehicle for Bing Crosby). Blue Star almost becomes a concerto for pianist Ray Sherman. Shorty Sherrock's melodic trumpet is featured in another 'oldie', I don't stand a ghost of a chance with you.

Other songs played are Stella by Starlight, When I fall in love, Love me, Around the world, My foolish heart. They show the versatility of Victor Young and that they would still stand up to melodic treatment by a big band in the 1950's, while of 17 musicians does not stray from the original tunes.

CAPITOL EMS 1147

VIC DAMONE 'MY BABY LOVES TO SWING'

Vic Damone is one who came to prominence after World War II... but firstly I must comment on the odd type of "stereo" we have on this Lp. Mr. Damone comes out of the right hand loudspeaker, while his accompaniment is almost all from the left, so it is possible to concentrate on that part one prefers!

All of the songs here have something to do with 'Baby' in the title or lyric. I would say that Damone's style owes something to Frank Sinatra when he was young, but how he sounds in the 1980's I would not know. This was recorded 1961/2.

Again, it is a special taste, and even if you are a great fan, the playing time is a bit short for an Lp. There is a great variety of rhythms and the accompaniments are by brassy bands, some with strings added. The age of the tunes ranges from the 1920's including I'm nobody's baby, Everybody loves my baby, You must have been a beautiful baby, Baby won't you please come home? Baby, baby all the time.

CAPITOL EMS 1151

BILLY MAY'S BIG FAT BRASS

Billy May is a leader of and arranger for big swing-type bands, but here for a change his band is comprised of trumpets, trombones, french horns, tubas, a harp, piano, bass, guitar and percussion (bells, xylophone, etc. as well); 24 pieces in all.

Brass band devotees should listen to this as well as 'swing band' fans for this combination brings on many surprises and variations of tonal quality as well as rhythms and arrangements. It is inventive as well as including some well tried cliches. It is definitely a record for listening and not dancing!

The opening tune Brassmen's Holiday is a fast tricky introduction by Mexican composer-arranger Mario Ruiz Armengol making everyone busy. Of tunes you may know there are Autumn Leaves, Love is the thing, The Continental, On a little street in Singapore. All of the others are 'originals', but whichever, the musicians are in the virtuosi class. Return of the Zombie is a march with the bass trombone and tubas marking the creatures insistant march while the others create other imagery above them.

This is almost an experiment in brass music rather than a swing band playing for comfortable dancing or listening. All very interesting. From June 1958.

CAPITOL EMS 1155

BOBBY HACKETT & JACK TEAGARDEN
'JAZZ ULTIMATE'

This is a 'Nicksieland' type of jazz played by an octet, with, as well as Hackett and Teagarden, Gene Schroeder, Peanuts Hucko, Billy Bauer, Ernie Caceres, Buzzy Drootin', Jack Lesberg.

The tunes they play, with improvisation that does not stray too far, come from the 1920's and early 1930's... 'Everybody Loves my baby, It's Wonderful I found a new baby, Sunday, Baby won't you please come home, Indiana, Oh Baby, Mama's gone good-bye, Way down yonder in New Orleans, 'swonderful.

In most of these the band sets out in unison, then various musicians play their solo pieces, then the conclusion brings in unison or the trumpet playing lead with others weaving around his line. A very satisfying earlier type of jazz played by experts. Recorded originally in 1957.

CAPITOL EMS 1134

NAT 'KING' COLE

Capitol Records has embarked upon a massive reissue programme of the vocal recordings by Nat 'King' Cole, which initial announcements told us would be 18 Lps. The Mosaic company has said that it will reissue all of the Trio recordings, which mostly came before the vocals. To date Capitol has issued 15 of them we believe, for we have received only seven and have another from the first time around.

Nat Cole seems to have made his first recordings in 1939, but it was not until November, 1943, that he began with Capitol with his popular Trio which was jazz oriented. But when he concentrated upon his vocal prowess, singing songs of a 'love' type, accompanied mainly with subtle string accompaniments or gentle orchestras his popularity really soared. Over the years there have been spasmodic reissues. As his work remains favourite with new generations, this systematic programme has been initiated. The records have been reissued mostly as they were originally as Lps, with additional songs added here and there. We have Lps made in 1956 to 1961. the B B C disc-jockey Alan Dell has added notes

BOOKS REVIEWS

BEHOLD THE MIGHTY WURLITZER

The History of the Theatre Pipe Organ - by Dr. John Landon

The title 'Behold the Mighty Wurlitzer' is not meant to be exclusive. It is just because the general public used 'Wurlitzer' as a generic term.

Bending another saying, Dr. Landon says that the movies changed the organ and the organ changed the movies. This is true because the organ became to be looked upon as an instrument for popular entertainment as well as the instrument that assisted religious worship. The whole tone of organs was 'revoiced' and a whole mass of showmanship entered the field - consoles became decorative, one type of Compton being referred to as a 'jelly - mould'. Organs became a part of the system which theatre operators used to make their profits.

The early story of the Wurlitzer firm is tied up with Robert Hope-Jones (who did some work on the Auxetophone) who had early shown that organ consoles could be remote from the pipes by using electric wire. He emigrated to U S A where he resumed his inventions and improvements. His patents were used by Wurlitzer, whose organs were considered by many to be the 'Rolls Royce' of theatre organs.

There were of course many others and Dr. Landon steers us through them with appropriate notes upon their history, how many and what types of organs they were - and of course who the makers were, Page, Kilgen, Möller, Barton, Morton, Christy, etc. and Midmer-Losh which the Edison Company used.

The advent of radio brought an increase in the demand for theatre organs because each major radio station had one or the contractual use of one. Thus organists became important and well-known entertainers through radio as well as in the cinema or theatre which naturally led to the making of records. It is well-known that Victor bought the Trinity Church for use as a recording studio which contained a three rank Estey organ. Mark Andrews was employed as accompanist to singers, choirs and performing in his own right. In the jazz field, Thomas 'Fats' Waller acquitted himself well even though the Estey was originally for church music only.

After World War II, radio programmes of organ music declined, as did the cinemas themselves. The author concludes by showing how a rebirth has come about stimulated by organ preservationists.

There are very useful appendices. I gives a comprehensive listing of famous organists which includes British as well as American, with brief biographies. Naturally it includes Jesse Crawford and Milton Charles who were among those who made the world's first electric recordings in 1924. We also learn that the name C. Sharpe Minor is not a pseudonym but a real organist in his own right.

Appendix 2 (as Dr. Landon says) is an incomplete listing of the world's theatre organs, but it is an impressive beginning and I'm sure he would be grateful to receive additional material from readers.

Also useful are 'Notes and Sources', 'Selected bibliography' and of course the excellent Index.

This is an excellent reference book for those whose interest it is and also for those interested in light entertainment records (& radio, film, etc) who wish to broaden their horizons. Price in U S A is \$29.95

Published by Greenwood Press of Westport, Connecticut USA - and 3 Henrietta Street, London WC2E 8LT - and worldwide.

A DISCOGRAPHY of HINDUSTANI & KARNATIC MUSIC

by Michael S. Kinnear

This is the most exhaustive and complete discography of Indian music issued on microgroove discs and cassettes. It provides information on over 2,700 recordings of classical and semi-classical music of the Indian subcontinent covering the period from the early 1950's to the end of 1983. It also has information on recordings from the early 1930's onward that were originally released at 78rpm and have been reissued on microgroove records.

We know that Michael Kinnear has long been a student of the records of what we loosely called 'India', now more correctly known as Bangladesh, India and Pakistan. His interest was stimulated by Lp's of the music of these countries and then his studies went back to the beginnings of recordings there. He has written on such topics in our pages. This, the first volume of his work is concerned in its majority to Lp's, and he is preparing a second volume which will deal with the origins of the recording industry in the 'Indian' subcontinent and the 78 rpm and cylinder recordings.

With 594 pages, this present volume lists over 2,700 records of which Mr. Kinnear has actually handled some 85 % so has complete details from them. For the remainder he has relied upon catalogue details. The tendency now in Pakistan is to issue only cassettes, while in India cassettes are issued firstly, and later on discs.

Titles have been taken from the most usual transliteration, but notable differences are included. The lighter or folk music of an artiste is included where that represents as important or historical item within its genre. Popular song or film soundtrack music is omitted even if performed by an artiste who also performs in the classical field whose classical recordings are included.

Hindustani is north Indian and Karnatic is south Indian. This discography reveals to the musicologist just what is available for listening or study, for it is difficult to assess elsewhere from partial listings or

while some part of the originals are retained. I see that neither he nor the sleeve designers know how to use the words 'song' and 'ballad' correctly but it will not detract from the musical quality.

The special series in numbered from EMS 1100 to, one assumes, EMS 1117, but it has yet to reach that point.

To list them are -

EMS 1100 Unforgettable. EMS 1101 N K C sings for two in love. EMS 1102 Ballads of the day. EMS 1103 After midnight. EMS 1104 Love is the thing. EMS 1105 Just one of those things. EMS 1106 The very thought of you. EMS 1107 Welcome to the club. EMS 1108 To whom it may concern. EMS 1109 EMS 1109 Tell me all about yourself. EMS 1110 At the Sands. EMS 1111 The touch of your lips. EMS 1112 Let's face the music. EMS 1113 Nat Cole sings. George Shearing plays EMS 1114 Where did everyone go?

Additionally, we understand that there is a film titled 'Mona Lisa' making its premiere about now, of which the content I won't approve. Be that as it may - Nat King Cole is heard singing 'Mona Lisa' and a 45 rpm disc has reissued that song from the 1950's back by some soundtrack sounds from the film. It is good to hear the song again, but I'm sure you will not wear out your stylus on the reverse, (Capitol CL 414).

The accompanying orchestras on the Lps are - Dave Cavanaugh, for songs like Welcome to the club, Mood Indigo, Baby won't you please come home? Avalon, She's funny that way, Tell me all about yourself, Until the real thing comes along, When you walked by, For you, You are my love.

Nelson Riddle is heard in such as - To whom it may concern, Too much, Can't help it, Lovesville, This morning it was summer, You're bringing out the dreamer in me. For the very well known songs Gordon Jenkins comes to the fore - Love is the thing, Ain't misbehavin', At last, Stardust, Stay as sweet as you are, Love letters, The very thought of you, But beautiful, I found a million dollar baby, Paradise, For all we know, The more I see you.

Ralph Carmichael helps The touch of your lips, Poinciana, I remember you, Only forever, A nightingale sang in Berkeley Square, Lights out. It's Billy May's turn for When your lover has gone, Just one of those things, The song is ended, These foolish things, Who's sorry now? Billy May's contribution is in 'big band style' as opposed to the soft orchestral of the others.

Individually, 'After Midnight' has Nat Cole with his trio, John Collins, Charlie Harris plus Lee Young. For various of the songs they are joined by Willie Smith, alto saxophone, Harry Edison, trumpet, Stuff Smith, violin or Juan Tizol, trombone. But each group is only a quintet. Of course Tizol is in for his own 'Caravan'... This is slightly jazz-oriented compilation now contains all 17 tunes as originally recorded, but five were previously not included, so should please Cole fans as well as jazz-types. Of course, Nat King Cole plays his piano.

So then, this re-issue programme will make available once more a very major percentage of the 1950's and 60's recordings of Nat King Cole, all excellent remasterings from the original tapes - a bonus to his fans.

FRANK SINATRA COLLECTION

Similarly to the massive reissue of Nat King Cole items, Frank Sinatra was treated to an 'in-depth' reissue of 18 Lps.

With us now we have a single Lp spanning the years 1954 - 1962 while his voice still had a good range and he still had the breath to go with it. The compilation really does include some of the best songs of that period - 20 of them. The list of the titles on the sleeve, nor the record label, reveals whose orchestra(s) form the accompaniment, but it is lively and swingy or sympathetic as the mood demands. The press release tells us that they are provided by Nelson Riddle, Billy May and Gordon Jenkins from the Capitol 'stable' of arrangers.

Like anyone else Frank Sinatra included older songs in his repertory. Among those we hear are Nice 'n' easy, Cheek to cheek, I'm gonna sit right down and write myself a letter, As time goes by, Witchcraft, You make me feel so young, Chicago, Come fly with me, Night and day, My funny valentine, Dancing in the dark, Nice work if you can get it, One for my baby.

This Lp fills two important functions in that it presents Sinatra in an album of well written and presented songs in what was then the 'modern' style songs and for those who wish to have something by Sinatra without going 'in depth', it gives a good cross-section of his work at that period. (He had admittedly had a couple of previous periods, one as a dance band singer of the 'vocal refrain' and then his first solo work on 78's.) Good as he was in those periods, this Lp shows him at his peak as a stylist.

CAPITOL EMTV 41

Note:

While we have given the catalogue numbers of the Lp discs, most of these are available in cassette form. We are old-fashioned and think that the Lp is the best form (!!) soundwise and for product design and attraction of the presentation. Something the size of an overgrown matchbox leaves little scope of being attractive to the eye!! But don't let me stop you purchasing which you prefer.

NEEDLE TIME

Britain's newest bi-monthly magazine for the enthusiast. Edited by Brian Rust and covering all aspects of the 78-Era - disposal lists, features and articles. Available from "The Moorings", 50 Ulwell Road, Swanage, Dorset BH19 1LN.

gramophone catalogues.

The records are listed under both vocal and instrumental for both Hindustani and Karnatic and Anthologies. The indexes break this down further into Raga (melody) and Tala (rhythm). Then there are details of instruments for each, as well sections for records in the style of each. There are explanations and glossaries. Brief biographies are given for a very large number of the artistes.

This is a very important 'first' breaking new ground which will have world wide usage as well as in the 'Indian' subcontinent for those enjoying or interested in this type of music. Mr. Kinnear is to be congratulated in the fine way he has tackled this formidable task.

Published by Greenwood Press of Westport, Connecticut, U S A, and of 3, Henrietta Street, London WC2E 8LT - and worldwide.
Price in Great Britain is £62.50

THE ICONOGRAPHY OF RECORDED SOUND 1886 - 1986

One Hundred years of commercial entertainment and collecting opportunity by
MICHAEL G. CORENTHAL

How do we begin to review Mr. Corenthal's interesting book? I found myself absorbed by his friendly, chatty, style of writing. The whole is written from a personal viewpoint adding to the charm.

The introduction falls into a series of topics such as Oswald the Rabbit, Aretinos and Rhoda Bernard, Marconi, Childhood memories, Rudy Vallee, Obesity, Stardust, Jazz, Happy Harry, Hooray for Hollywood, Ethnic Records, Sporting heroes of pugilism, Rare Records (which warns collectors of "price guides"). But, each has a little humorous twist to it - not quite what one expects from the heading. Each, of course, is relevant to our hobby!

Part II begins the Iconography. "Please Sir, what's Iconography?" Well, in modern terms it is a treatise or study of the things pertaining to our hobby. The subtitle says - Cylinders, Flats, Modern Era and New Technology. Then come 70 pages (11 x 8½ inches) showing an 'icon', then Mr. Corenthal's comment or description thereof. It starts with a picture of a Bell & Tainter cylinder, then some cylinders 1888 - 1902. After this we see some of the little cylinders for the talking dolls of the 1930's. Others cylinders are shown, Concert Cylinders, Lambert Cylinders of various sizes, Pathé cylinders of standard and Salon size then some Edisons.

On to flat (disc) records we begin with Berliner, where, among others we see a 'Puzzle Plate' and the record commemorating the Coronations of King Edward & Queen Alexandra. Victor follows and Columbia's short-lived attempts at a 14-inch disc. (G.&T. experimented too - but left it to the Europeans with a similar metric size - just think of it, we might have been playing 14-inch Lp discs had it been successful!) Caruso's influence on record sales is discussed. Neophone and Pathé vertically cut discs are seen, then various "funnies" like Aretino with a centre hole large enough for a myopic person's nose to be inserted to enable him/her to read the label.

The pictures proceed, telling us and showing us about the 'novelties' as well as the usual which collectors seek out to make a general showing of how the story of recording went - but I can only pick a few Marconi Velvet Tone, Casey at the bat, the record label and music sheet of Byron G. Harlan's 'My Cousin Caruso', Cantor Sirota on Victor, James Whitcomb Riley, Edison Discs, Cal Stewart, Marsh Laboratory's first electrical records, Amos 'n' Andy, Hit of the Week, Victor 30-minutes records (1931), Home-recording discs, various albums (book-like containers to hold discs!!) V-Discs, wire recorders (beastly things! - Editor), Columbia introduces long-play discs, Tape recording, comes Hi-Fi, comes Stereo, comes the cassette, Lp sleeves give an opportunity to artistic covers (including one by Salvador Dali) and notes on the music played, picture discs, compact discs.

Part III comprises interviews with the five collectors. Mr. Phil Balistreri who specialises in Italian and Sicilian recordings, which includes artistes like Creators' Band and, 'instrumentals' and orchestral. He lives in Milwaukee. He also collects relevant catalogues. Dr. Allen Debus, who many of us know personally, from Chicago, collects recordings of the Pioneer Recording Artistes. He was an associate with Brian Rust in the compilation of 'The Complete Entertainment Discography' published in 1973, which will soon appear in a new edition of 800+ pages from Da Capo Press. Dr. Debus also collects sheet music and some film appropriate to his record collection. Dr. John Grams broadcasts on local radio, and while he is chiefly interested in 'older jazz' he is also interested in other light entertainment, on such being Al Jolson. A sneak preview arising from the interview with him reveals that he is collaborating on chronological series to reissue the whole of Al Jolson's recorded output.

Mr. Ford Porter, dubbed The Polka King. This type of music is little-known in Britain, being basically accordion-led groups such as were found in Scandinavia, Bohemia, Germany, etc., is common in U S A to which emigrants went. They play other rhythms than solely polka - waltzes, valseviens, mazurkas, etc. He has this type of music on every conceivable type of record. A very specialist subject - but if there is no discographical or biographical book on the subject, perhaps Mr. Porter could be persuaded to get busy. Mr. Larry Wing was born in 1914, and became a mechanical engineer - then by accident almost, became a possessor of records and a collector. Then he went on to become a dealer in secondhand records too - in order to get rid of those not to his taste - but desirous to others. At one time his stock was over 150,000 and was causing the floor of his workshop to collapse!

Part IV is called 'Topical Section' and has 67 pages devoted to such as Birds of a feather and other species, Children's hour, Christmas and Religious records, Education and Health, History (mostly politicians), Motion Pictures, World's Fairs. These show what a wealth of material that exists in these topics along for someone who wishes to specialise. We see the discs, catalogs artistes. We see a 'concert size' cylinder of the Bigelow & Main Company

of Ira D. Sankey hymns. Billy Sunday the baseball player who became an evangelist recorded, but he was immortalised in popular songs, like -I Love my Billy Sunday but oh You Saturday Night!. Medals and similar recommendations were eagerly sought by the early record companies, usually awarded at World's Fairs and similar functions, and seemed to influence potential customers.

So we have an interesting picture book showing us more of the usual and unusual items that one may seek out and collect as an adjunct to one's archive. Until then, here is a printed collection for you to treasure, in 243 big pages of good quality paper. A fine production.

Somehow, Mr. Corenthal has the piece about the 'Queen's Dolls House' records written up wrongly. The manufacturer was The Gramophone Company and the Dolls House went on display at the Wembley Exhibition of 1924. I do not know what the little record he shows is. We shall have to help him on this.

The book is available from Yesterday's Memories, 5406 West Center Street, Milwaukee, Wisconsin 53210, U S A. Price \$20

EDISON DISC ARTISTS & RECORDS 1910 - 1929

Compiled by RAYMOND WILE

Edited by RONALD DETHLEFSON

This is a book of big pages 11 x 8½ inches on good paper and well illustrated, including a coloured picture showing how the Edison Diamond Discs were originally sold in individual boxes with some notes upon the tunes or artistes. The photography for the illustrations is of a very high standard - even the etched "labels" on the early records are reproduced well. Many Edison publicity shots are used to show not only the artistes but various machinery employed to produce the records and the Phonographs. We see the different types of labels and bags in which records were later sold.

Raymond Wile classifies the different types of labels and dates their usage and warns us about some types which seem to be associated with noisy reproduction! Paper labels are also discussed. He then gives us a dating guide for Edison Diamond Discs, LP and Needle-Cut matrices.

An important, and large section, is an Edison Artist Index, giving, under their names listed alphabetically, the catalogue numbers of the records upon which they appear. There is also a reference of pseudonyms employed, but we must say the C. Sharpe Minor was a real person and a competent organist.

A section deals with the famous Tone Tests and suggests that the records used for them had an extra coating of lacquer to minimise hiss! It also reveals that the artistes participating were well-rewarded, but did this include accomodation fees while travelling?

Various patent drawings and pictures show the development of Edison's recording techniques, and his 'machines'. Attention is drawn to the work in the Columbia Street Studios where many important experiments were undertaken, including the development of the long-play technique which anticipated the results obtained later by Columbia. One can only speculate how things would have gone had there not been the economic depression or World War II, but it is certain that Edison would have been among the leaders. We see the 125-foot recording horn in profile, and at its mouth.

Ronald Dethlefsen discusses the Diamond Disc Production in its various aspects and we see them being pressed, rows of men repairing metal masters, etc. The bag of the disc 'Christmas Wishes From the Bunch at Orange' shown. Then at the end the letters to dealers announcing the discontinuance of record production.

Fortunately, much documentation of what occurred at the Edison factories has survived, including internal memos, as well as recording ledgers and well-taken photographs.

This book makes up a trilogy which Mr. Dethlefsen has produced being not only a testimony to himself, but also to Edison and his Employees. Although much documentation survives, the actual presentation is important. Here Messrs Wile, Dethlefsen, Tongue, Buchak, Shaw and Kelley have given us a treat and another fine book for our library shelves.

Published by APM Press, it is available price \$21.95 from R.Dethlefsen, 3605 Christmas Tree Lane, Bakersfield, CA 93306, U S A.

GERMAN RAGTIME & PREHISTORY OF JAZZ by RAINER E. LOTZ

Volume 1. The Sound Documents.

Dr. Lotz says that the true history of pre-jazz music, i.e. the music out of which jazz blossomed, or that which was already being influenced by what was coming, such being the inter-fusion. Ragtime was certainly one of those. This book contains records which were pressed in Germany, even though recorded elsewhere. Germany, before World War I being a great pressing-plant, as it were, for much of the rest of Europe.

A wider view is taken. The book covers every method of recording and reproducing sound, such as cylinders, musical boxes, barrel organs and every type of mechanical music-making. If Germany had any part in the production then it is included in this book.

There are 372 pages of information of 6½ x 8 inches size. We should say, pages packed with information, for not only do we see details of the items we are accustomed to handling, i.e. cylinders and discs, we have listings of the metal discs for use upon Polyphon, Symphonion, Orchestrion type of

A couple of surprises for me were the inclusion of two items from Lehar's (not Richard Tauber's as the sleeve note says) 'Paganini' - 'Love, live for ever and rule my heart', and 'Girls were made to love and kiss' gently sung by Bert Yarlett, who, in his own way, adds a new dimension to them. The tunes 'Rose Room' as arranged for Jack by Melle Weersma was one of his favourite recordings. The Swingtette singing group from Kansas was with the band for a year and are heard here in 'Boo Hoo', Bruce Trent sings 'You must have been a beautiful baby' and 'Beer Barrel Polka' which we tend to forget was popular long before World War II began. 'Jeepers Creepers' which was originally sung to a horse in a film, is sung here by Primrose and becomes a swingy love song. Denny Dennis with 'Rosita' and Celia Lipton with 'Let the people sing' - bring us into the War years.

This compilation is a fine tribute to Jack Hylton by Chris Ellis, and the fine potted biography is by Tony Clarke - (but who sadly does not know that EMI did not exist until the 1930's, which however is irrelevant to Jack Hylton's fine bands).

WORLD RECORDS SH 507

AL BOWLLY - 'Goodnight Sweetheart'

There have been many compilations featuring the vocal refrains by Al Bowly. We are told that he recorded 1100, about half of which have been reissued on Lp. Unfortunately all of those are not constantly available. We must remember that records were, and still are, released to make profits for someone, while entertaining us. Thus, now as always, records come and go. Without a computer to help me, I cannot say whether this present compilation contains much that has been previously reissued. I know that some of the titles were contained in the giant boxed set of Al Bowly with Ray Noble's orchestra. So you will have to check for yourselves what you have, and what this contains now.

If you are a 'beginner' you have no worries! But, what I have said above does not diminish the artistry of Al Bowly and Ray Noble & his orchestra. He could sing songs of varying types and rhythms with equal ease and interest. There are 20 songs very well transferred from 78 rpm records. They are 'I'm telling the world she's mine' - Goodnight sweetheart - Lazy Day - Hang out the stars in Indiana - There's a ring around the moon - Goodnight Vienna - I'll do my best to make you happy - Love is the sweetest thing - Wanderer - Maybe I love you too much - Shadow waltz - I've got to sing a torch song - Close your eyes - Unless - Who walks in when I walk out - The very thought of you - I'll string along with you - Grinning - Dreaming a dream - Sing as we go.

If you have no reissue records by Al Bowly, you will find this a very pleasing selection that you'll enjoy. (Older hands just check what you have already.) It's still good to hear Al Bowly again,

WORLD RECORDS SH 502

JACK PAYNE - 'Rhythmatisis'

Jack Payne and Jack Hylton were of similar age and era. Mr. Payne began with a small group at the Hotel Cecil (demolished and replaced by Shell House) in The Strand, London, beginning in 1925 until 1928, when he became director of daily dance music broadcasts from the Savoy Hill studios of the B B C, which was only a few hundred yards along the Strand.

We have 'Yes, Sir! That's my Baby', 'Sally's come back', both 'hot' and sounding somewhat like a Red Nichols group recording. From his B B C period, the earliest is 'Out of the dawn' a Walter Donaldson song which seems to have been very popular at the time with Frank Wilson's well-constructed trumpet work. A stupid 'nonsense' song was 'I faw down an' go boom' and one wonders how its composers concocted it! We have a waltz, that was also very popular over a long period - 'When it's springtime in the Rockies'. Jack Payne was a passable vocalist with 'clear enunciation, singing the refrains on many recordings, as he does in the peppy 'Blondy' which also features Bob Busby, pianist, who with Ray Noble was an arranger.

Taken in a medium foxtrot rhythm is 'If I could be with you...' which is still played today as is 'Lady of Spain', and 'Love letters in the sand'. A male trio sings the refrain of 'When the moon comes over the mountain' which I always associate with Kate Smith.

Altogether we have another twenty fine examples of some of the best dance music of the 20's and 30's, very well transferred by Chris Ellis. The interesting notes are by Brian Rust.

WORLD RECORDS SH 504

THE LOUIS ARMSTRONG LEGEND 1927 - 1928

Going back a few years we reviewed the boxed-set of Lps devoted to the work of the young Louis Armstrong playing with (mainly) his small jazz bands. These, having been deleted with the financial shuffles at EMI a few years ago, and the demise of the then World Records, are now being reissued as individual Lps.

Here we have Louis' recordings with his Hot Five and Seven showing him as a fully confident cornetist, but still largely as a member of the groups rather than as a soloist-with-accompaniment as he became later. The 1927 tunes have the Dodds brothers, Lil Hardin and Kid Ory. In 1928 there was a complete change and we hear virtuoso pianist Earl Hines, Fred Robinson, Jimmy Strong and Zutty Singleton.

While keeping close to what one might label 'traditional' New Orleans' jazz music Earl Hines piano influence brings a lighter touch to the rhythm.

Anyone wishing to retain his label' to be a jazzfan should add this record to his collection if he does not have it already. If you are not a jazzfan and wish to have first class examples of the art by leading exponents of the period should also buy the record, it is one of those 'Essentials'.

WORLD RECORDS SH 406

BIX BEIDERBECKE - Late 1927

Bix Beiderbecke was the legendary white jazz cornetist who had a very short but glorious life, who, had he lived may well have had a career in parallel with Mr. Armstrong, but one feels that he may well have gone more into composition and musical experimentation as a bandleader.

In the event he was thought highly of, serving in the bands of Paul Whiteman, Jean Goldkette and participating in recording sessions organised by others. In this latter capacity he is featured on this Lp reissue. The individual 'noms de disques' are The Broadway Bellhops (directed by Sam Lanin), Frank Trumbauer & his Orchestra, Bix Beiderbecke & his Gang, Willard Robison & his Orchestra, The Chicago Loopers, (directed by W. Robison). However, the personnel of all is similar if not quite common to all. Titles such as 'Royal Garden Blues' 'Jazz me blues', 'Goose Pimples', 'Sorry' by Bix's Gang were available on Parlophone 78 rpm discs - but most of the others were unobtainable here until this present reissue. Some were exceedingly rare as 78s.

The sub-title of the collection is 'The Studio Groups', because they did not exist in these formation outside the recording studios, but they fit well together. The musicians were all of the highest calibre and were stylistically similar. Their improvisations did not stray too far from the melodies, so the results range from 'Hot' dance music to an uncomplicated jazz. As this collection is part of a series highlighting the work of Bix Beiderbecke, some of the originals were not very well recorded in the beginning, but are included because 'Bix' was present and is heard.

Admittedly this is a specialist collection and is highly recommended for those whose interest it is. That these have been as well transferred as is possible is evidenced by the many 'tracks' which have been copied from 'as new' 78's of the full quality of electrical recordings of their day. There are 18 tracks altogether, produced and transferred by Chris Ellis.

WORLD RECORDS SH 414

MAX JAFFA - 'Music for a Grand Hotel'

We must admit that this is another modern disc recorded within the last few years, yet is unpretentiously in that style which has been used to provide well played light music in hotels, at receptions, as entertainment on fine summer evenings at seaside (or inland) resorts and as accompaniment to diners in restaurants (!!!). Of course such music has been recorded since right back in the days of the early Berliner records in London.

We are fortunate that there are still musicians, albeit few in number, who play music which bridges the gap between 'symphony' and 'pop' for I am sure that all enjoy pleasant melodies simply played.

Max Jaffa first broadcast in 1929. His radio programmes are always well-rehearsed and sound superbly relaxed. So it is with this record. Mr. Jaffa is soloist, either with The Grand Hotel Orchestra, a Trio, or with piano accompaniment by Dennis Gomm.

I'm sure you'll recognise every tune. There are selections made famous by Richard Tauber, and some from the Victor Herbert operettas, as well as waltzes by Strauss. From the world of folk music I particularly like 'Scarborough Fair', arr. Birkby. For 'fireworks' the nimble fingered Max Jaffa gives us 'Gypsy Carnival' by Krein and Balgh's adaptation of 'Dobra Dobra'

For lovers of light music in what we might call a traditional style, this is all highly recommended, and it is well recorded.

VALENTINE VAL 8057

- Bandleader -

Bandleader records are part of the Valentine Music Group and produce recently-made recordings. They concentrate on band recordings. As bands were the chief means in Victorian days of bringing live music to the masses, they were among the first musical combinations to be recorded. Today, school bands thrive and introduce music (as opposed to the all-pervading 'pop') to young people, either by performing in them, or as fellow-pupils listening.

So we take a small cross-sectional peep at a few Bandleader records to see how they link with tradition.

Some of the first records to impress us with what electrical recording could accomplish were those of a choir of 1,000 voices. 'Bandleader' has one such but we have under review called '850 Voices' which is of the Fourth Festival of Massed English Male Voice Choirs, in the Royal Albert Hall, in June 1985.

Compared with the 1,000 voices of the early electrical records, this shows how far the technique has come. At this occasion was the Cheshire County Youth Brass Band which acquits itself excellently either on its own or when with the choir. I especially like their playing of Bach's Toccata in D minor, as arranged by Ray Farr. Working with the choir is a stirring of Verdi's Bandit's Chorus, and in Weber's Huntsman Chorus the whole is well paced. The Choir is precisely restrained in Linden Lea set by Vaughan Williams and equally gentle is the band in the hymn Dear Lord and Father of Mankind with a fine solo by cornetist Tony Wyatt. But, I regret that even though I listen to jazz, after all these years I still think When the Saints go Marching In is a very boring tune however well played.

Many things to delight you in this - Bandleader BNB 2008

DRUMS & FIFES (Bandleader BND 1012) brings us the drums and fifes of the 1st & 2nd Battalion of the Grenadier Guards through whom a tradition which came to Britain around 1540 is carried on. One feels that this type of music is not performed as much as formerly outside our military bands.

Here, as well as fifes and drums, the drummers alone give us some drum calls, while a contingent from the Regimental Band plays, as the 18th. Century Band, using instruments of the period, which includes fifes.

This latter Band plays music of the 18th. Century simulating a parade by the regiment in those days - and very fascinating it is - more like what we might now describe 'Baroque' music.

The portions of the record devoted to drums and fifes play "popular" music from down the ages which includes Sweet Polly Oliver, Lilliburlero, Goodbye Dolly, The great escape, Eton Boating Song, Flew gently sweet Afton, Scipio, See the Conquering hero comes, and in rumba rhythm - Brazil and of course The British Grenadiers.

A very interesting record - as well as being musically pleasant. The historical scene is set in the notes by Rodney Bashford. The company is to be complimented in releasing this individual Lp.

THE CARDIFF SEARCHLIGHT TATTOO 1983

Of course, on receiving this Lp I took out my HMV records of the 1920's and 1930's Tattoos from Aldershot, Tidworth, etc. and simulated tattoos of 'descriptive' type on more ancient records.

While all of those records represented what was actually thrilling to those privileged to be present, the recording processes then could not capture the full actuality of 'minor sounds'. Moreover, the longer duration of today's records allows each 'scenario' its full coverage - but I am not denegrating the skill of past recording engineers.

The gentlemen who recorded the 1983 Tattoo in Cardiff, have captured the full atmosphere, their microphones concentrating upon the music, but also catching unobtrusive evidence that there was an audience (!!) and in the musical ride by the Mounted Regiment of the Household Cavalry one hears the jingle of the metals of the harness, etc.

The British Columbia Beefeater Band, comprised of young students plays spirited arrangements of Georgia on my mind and Alexander's Ragtime Band. The Massed Bands play various music while stationary and while marching. During the latter one has the full experience of the bands passing into the distance and returning, but the whole balance is not lost, as sometimes happens if one is in one spot right at the ringside. For the finale the audience join in singing hymns and national songs.

Only about one minute is devoted to the motorcycle display sounds and a mock battle - as a memento to those who attended the actual tattoo I suppose. Luckily no loudspeaker commentaries spoil the music.

So the old tradition of tattoo recordings survives excellently via the medium of this Bandleader record. While you may not have heard of this make of record previously, their quality matches the best.

If you are a band music enthusiast the company's catalogue would interest you. Send a medium sized self addressed stamped envelope to 7. Garrick Street, London WC2E 9AR. BANDLEADER BND 1015

Also available is 'Masterpieces for Band' played by
THE REGIMENTAL BAND OF THE
COLDSTREAM GUARDS.

This was issued to celebrate, in 1985, the 200th Anniversary of the Band as a proper regimental unit, whereas it was a civilian group arranged and hired as required, previously.

The present double-Lp is under the direction of Lieut. Colonel R. A. Ridings, who chose a programme of British music composed by Ralph Vaughan Williams - Folk Song Suite for Military Band and Toccata Marziale; Gustav Holst - First and Second Suites for Military Band; B. Walton O'Donnell - Two Irish Tone Sketches Op.20, Theme and Variations Op. 26, Three Humoresques Op.28, and Songs of the Gael Op.31.

The music of Vaughan Williams and Holst needs no introduction. O'Donnell was one of three brothers who each had a distinguished career in military music. He became the organiser and conductor of the BBC Wireless Military Band and a recent reissue of its 78 rpm discs in the form of Lp made many of us realise just how good that band was, which perhaps we had not realised at the time. This quality is now emphasised while listening to his music played impeccably by the Coldstream Guards under R.A. Ridings. O'Donnell was a first class composer in his own right. His compositions are more of a challenge to bandmen than those of Vaughan Williams whose idiom was perhaps more 'folky' (which is how I once heard him describe himself) and Gustav Holst similarly so, for their profession was not in bands.

The art of Colonel Ridings brings out the full flavour of the music by his own skill. Having heard the Vaughan Williams pieces played many many times and the Holst a little less often, it is a pleasure to hear the sparkle of these performances to give renewed faith in them. Although not so well known to me, the O'Donnell pieces are given brilliant performances too.

The excellent notes are by Col. Rodney Bashford OBE.

BANDLEADER BNC 3002

THE MISSOURIANS & CAB CALLOWAY

This Lp commemorates the 25th. Anniversary of V J M records which came into existence to complement the magazine V J M which is the biggest buying and selling medium for records (cylindrical and flat) in lighter styles of music. It is an excellent record to use as a Celebration Piece.

The Missourians was a big swinging (verb) jazz band which played at venues as important as the Cotton Club and The Savoy Ballroom. It made only twelve recordings under that name between June, 1929 and February, 1930. Then it acquired a leader of eccentric vocalising, showmanship, and antics in the form of Cab Calloway. For the period covered by the twenty tunes on this record the personnel remained virtually the same.

It is a 12-piece band of immense power and drive, sounding much larger for the 'reed men' all 'double' on other voices of reeds. Twelve of the tunes have no vocal refrain, and are played in a relaxed manner whether fast or slow. It is difficult to explain to a non-initiate how a big band can be a 'jazzband' and not a 'swing' band. It depends upon the intonation, I suppose. The brass sections do not snarl in a jazzband. The solos have a warmer feeling.

I am not an enthusiast of Mr. Calloway's vocal work, but it must be admitted that at any era the actual band which he led was comprised of top flight musicians as one hears when he keeps quiet.

The original 78's were recorded for Victor (The Missourians) and those led by Mr. Calloway were Brunswick and the A R C-group, the latter obviously having been recorded in a small 'boxy' sounding studio.

You will know tunes like St. Louis Blues, Sweet Jennie Lee, Happy Feet, Some of these days. The Market Street Stomp, Ozark Mountain Blues, Vine Street Drag, etc., are originals. Viper's Drag is a very fine band arrangement of Fats Waller's piano solo. Various of the musicians take solos in fine form.

This is an important, and musically exciting, reissue for the jazzfan who prefers the earlier virile-sounding black bands.

V J M RECORDS VLP 58
(12 Slough Lane, London NW9 8QL)

ROY FOX & His Band - 'Invitation to a dance'

Roy Fox was the quiet American who came to London for a short engagement to play dance music at the Café de Paris in 1930 - he stayed in London almost all of the rest of his life, dying in Britain in 1982. He played with his trumpet muted most of the time, which became known as a 'whispering style', which tune he adopted as his 'signature tune'. (But had this style begun with the early days of Henry Busse with Paul Whiteman?)

This reissue by Saville covers the Roy Fox Band Band for the years 1934 - 1935. This is the period when he was finishing his engagement at the Café de Paris and beginning a 4½-year spell of touring Britain.

The songs here highlight the Band's quietly tuneful approach, the arrangements being by Jack Nathan, Andy Hodgkiss, and Harry Gold who played tenor sax then, and who is still alive leading small groups playing bass sax.

The vocal refrains are all well sung by Sid Buckman, Peggy Dell and Denny Dennis. This compilation comes from the period, when as a boy, I was an inveterate listener to the radio, so am familiar with most of the tunes - such as 'One morning in May' sung by Denny Dennis, 'You oughta be in pictures', 'I'll string along with you', 'What a difference a day made' - all sung by Denny.

I did not recall the instrumental 'Drowsy Blues' by Alec Templeton, 'San Felipe' and 'Swallow Tail Coat' which I've only encountered more latterly played by Clarence Williams' band. Sid Buckman's pleasant and light voice is heard in 'Fairer and Warmer' and 'If the moon turns green'. The sultry-voiced Peggy Dell adds her charm to 'I'm in love', 'True' and 'Soon'.

The band mostly plays ensemble but any solos are tastefully done. Lecuona's 'Jungle Drums' is given is given a foxtrot arrangement reminiscent of Duke Ellington's style rather than the rumba it began as with Lecuona's Cuban Band.

This is another fine example of what the best British Dance Bands were doing in the 1930's - compiled and transferred in his usual excellent way by John Wadley.

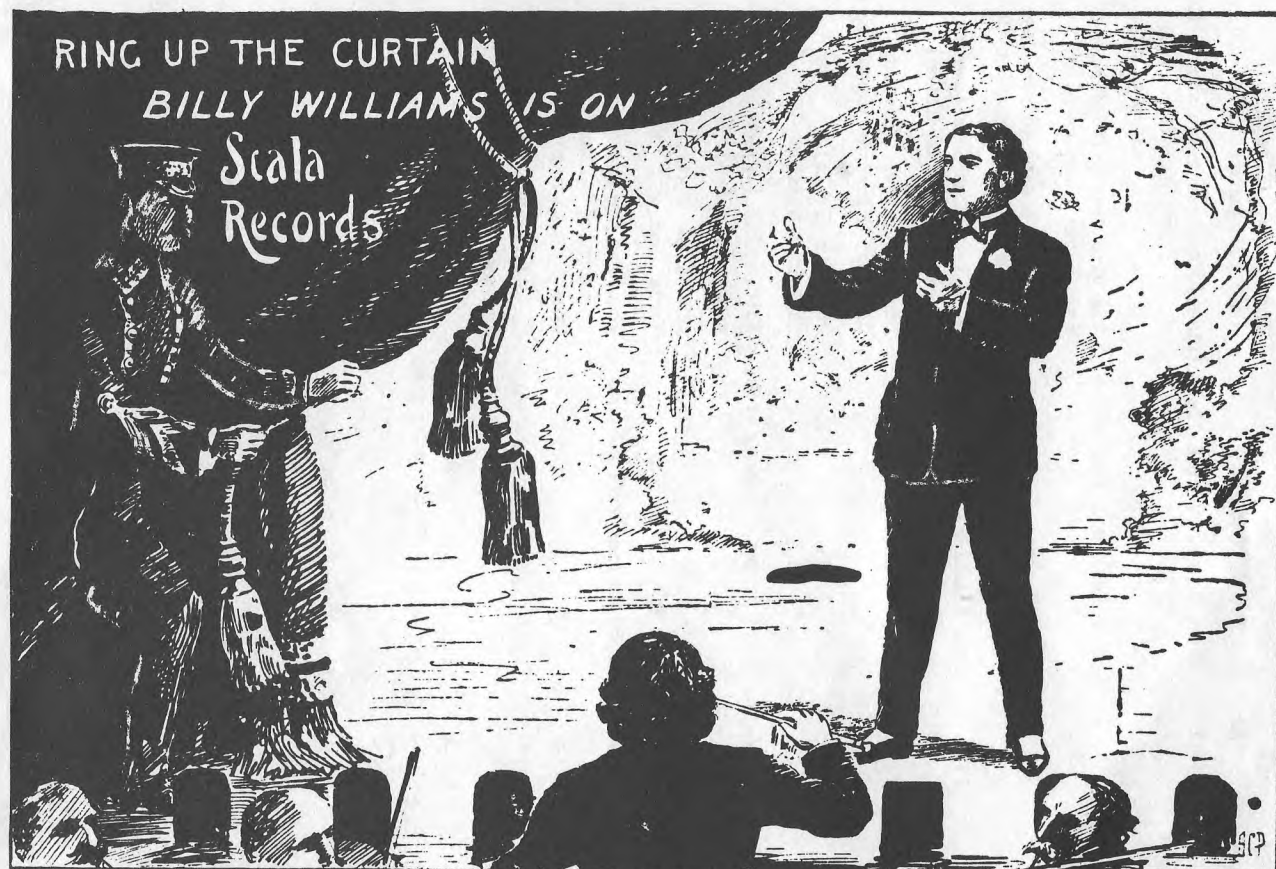
SAVILLE SVL 179

** AN OPEN LETTER TO RECORD MANUFACTURERS **

Very often when I am playing an LP record of several pieces of popular music I wish to know or remind myself who the composer is/was. I look on the record sleeve only to find that the information is missing. Now that I wear bifocal spectacles I find it difficult to read the microscopically sized print when the record is revolving. While the manufacturer's name occupies all, or most of the top half of the label, other information is printed as small as possible! This is a disservice to the people whose pieces we enjoy and without whom there could not be records.

So, can we ALWAYS have the names of composers & lyricists on the record sleeves? I am surprised that the copyright agencies guarding their interests have not had this matter put right already.

Ernie Bayly



ALWAYS MERRY AND BRIGHT.

Ensure a Jolly Xmas by buying Billy's most successful efforts on

SCALA RECORDS.

232 { You're the one
Let's all go mad

238 { I don't care
Why can't we have the Sea in London?

266 { Here we are again
Why can't we have the Sea in London?

234 { When Father papered the Parlour
John, go and put your trousers on

265 { Sally O'Malley
Mrs B.

ADDITIONAL NUMBERS READY DECEMBER 15th.

269 { I'll meet you one dark night
The Old Grey Coat

268 { Save a little one for me
I must go home to night

267 { Let's all go mad
When Father papered the Parlour

SCALA RECORD CO., Ltd.,
80, CITY ROAD, LONDON, E.C.

'Phone 5290 Central.

Telegrams—"SCALADISCO," London.

Above is a full-page advertisement by the Scala Record Co., Ltd., which we wish we had found in time for inclusion in our Billy Williams Discography. It is obvious that the artist who drew this had attended a Billy Williams performance, and conveys to us an impression of him on stage.

The 110 records in this series were issued over a period of 23 months from August, 1927 to June, 1929 at a price of three shillings each. They had very poor sales so are rarely found.

Few of the records bear matrix numbers and those in the R3000 series appear in very faint handwriting and are not easily seen. Any additional information from records in readers' collections, particularly for 201 if it was issued will be much appreciated and can be sent to me at 50 George Drive, Drayton, Norwich, Norfolk NR8 6DT.

101	George Scharfe's Band	Radetzky March (Strauss)	115	Fred Elizalde	Rhythm step (Elizalde)
	"	Military March	R267	"	'Way down yonder in New Orleans (Layton)
102	Fred Elizalde piano solo	Siam Blues	116-A	Chick Endor, Fred Elizalde (piano)	Following you around (Dubin, Kahn)
	"	Mine		"	I got her off my hands (But I can't get her off my mind (Dubin, Kahn)
103	Marek Weber & his Aldon Orchestra	Liebesgruss	117	Chick Endor and Paul Reese	The girl friend (Rogers, Hart)
	"	Minuet		"	At Sundown (Donaldson)
104	Helen Morgan acc. by Leslie Hutchinson, piano	Me and my shadow (Jolson, Dreyer)	118	Harry Shalson	Gonna get a girl (Simon, Lewis)
	"	When I discover my man (Kern)		"	One sweet letter from you (Warren, Brown, Clare)
105	Ambrose & his Mayfair Orchestra	My heart stood still (Rogers, Hart)	119-A	Fred Elizalde & his Orchestra	Once in a blue moon (Lang)
	"	Birth of the blues (de Sylva, Brown, Henderson)	-B	"	Tweet, Tweet! (Henderson)
106 E114	Fred Elizalde piano solo	Tickling Julie	120	Fred Elizalde & His Music	Stomp your feet (Elizalde)
E118	"	Melancholy Weeps		"	Clarinet Marmalade (Shields, Ragas)
107	Ambrose & his Mayfair Orchestra	Possibly	121	Maude Gold violin	Souvenir (Drdla)
	"	One summer night		"	Tambourin Chinois
108	"	Take your finger out of your mouth	122-A	Helen Morgan acc. Orch.	Nothing but (—)
	"	Whispering pines of Nevada, waltz		"	Wanting you (—)
109-A	Fred Elizalde piano solo	Mountain Greenery (Hart, Rogers)	123	Maude Gold violin	Air on the G string (Bach)
-B	"	What's the use of talking? (Hart, Rogers)		"	Variations on a theme by Corelli
110	Helen Morgan acc. by Leslie Hutchinson, piano	Just like a butterfly that's caught in the rain (Woods)	124-A	Harry Shalson (voc) acc. pno	When the morning glories wake up in the morning (Fisher, Rose)
	"	You remind me of the naughty springtime cuckoo (Sarony)	-B	"	Once in a blue moon (Kern, Caldwell)
111	"	A tree in the park (Rogers, Hart)	125	Leslie Hutchinson pno solo	Do - do - do (Gershwin)
	"	Where's that rainbow? (Rogers, Hart) (both from "Peggy Ann")		"	Someone to watch over me (Gershwin)
112	Harry Shalson	You went away too far	126-A	Alice Morley comedienne	I ain't that kind of a baby (Fain, Kahal, Britt)
	"	Clover moon	-B	acc Leslie Hutchinson, pno	It takes a good woman nowadays (to keep a good man at home)
113	Helen Morgan acc. by Leslie Hutchinson, piano	Lazy Weather	127	Fred Elizalde & his Music	Souvenirs
	"	Possibly		"	Don't bring me posies (McCabe, Jennings, Rose)
114 237	Fred Elizalde & his Orchestra	Rhythm step (Elizalde)	128-A R322	Harry Shalson (voc) acc. pno.	Souvenirs (—)
241	"	Paree (Padilla, Robin)	-B R321	"	Who-oo? You-oo! That's who! (—)
			129-A	Helen Morgan with Chick Endor & Paul Reese with Leslie Hutchinson, pno. Maybe (Gershwin, Gershwin)	
				Helen Morgan, Leslie Hutchinson, pno with orch. acc.	Do-do-do (Gershwin, Gershwin)
			130-A	Fred Elizalde & his Music	Barbara (Rose, Silver)
			-B	"	Dancing Tambourine (Polla, Ponce)
			131	Maude Gold violin	Kol Nidri (Bruch) Pt. 1
				"	" Pt. 2

132	Fred Elizalde	piano solo	Pianotrope	148	Giuseppe Costa	Tenor w.orch.	Mascagni: Cavalleria Rusticana - Addio alla madre
	"	"	By the waters of Minnetonka (Lieurance, Cavanas)		"	"	Puccini: La Bohème - Che gelida manina
133	Florence de Jong, WurliTzer organ		Parted (Tosti)	149	"	"	Puccini: Tosca - E lucevan le stelle
	"	"	Les millions d'Arlequin (Drigo)		"	"	Verdi: La Traviata - De 'miei bollenti spiriti
134-A	Kel Keech & Ord Hamilton voc. duet			150-A	473 Fred Elizalde & his Music		Sugar
	with piano. Ukulele by Kel Keech	Malta		-B	"	"	Again waltz
-B	"	"	Walkin' on air (intro: Me and Jane in a plane) (-)	151-B	Harry Shalson, voc. with Harry Jacobson, pno., Eric Siday, violin		Mine - all mine (Ruby, Cowan, Stept)
135-A	Jessie Matthews acc. Leslie Hutchinson, pno.		My heart stood still (Rogers, Hart)	-A	"	"	Sugar (Nichols)
-B	"	"	Just a memory (de Sylva, Brown, Henderson)	152-A	Thelma Tuson, soprano with piano and violin		By the waters of Minnetonka (Lieurance, Cavanas)
136-A	Kel Keech & Ord Hamilton		You can't make me feel blue	-B	"	"	Villanella
-B	"		I'm seeking a ladybird	153	Kel Keech & Ord Hamilton		Is she my girl friend? (Ager, Yellen)
137-A	Harry Shalson		There's one little girl who loves me		"	"	You made me care
-B	"		Marvellous	154	Alice Morley		I told them all about you
138-A	Fred Elizalde	piano solo	Marvellous (-)		"		Go home and tell your mother (Fields, McHugh)
-B	"	"	I ain't got nobody (Williams, Graham, Peyton)	155	Harry Shalson, voc. with Harry Jacobson, pno., Eric Siday, violin		Tea-time
139-A	Alice Morley		I ain't got nobody (Williams, Graham, Peyton)		"	"	I'm wondering who
-B	"		Bless her little heart	156-Maude	Maude Gold	violin	Londonderry Air (trad.)
140-A	Florence de Jong, WurliTzer organ		I'm in Heaven when I see you smile - Diane (Rapee, Pollack)		"		Sarabande et tambourin (Leclair)
-B	"	"	Remembrance (-)	157	Fred Elizalde & his Music		Calling me home (Meyer, Simay, Graham)
141-A	Harry Shalson voc. with piano		Blue Heaven (-)		"		You can't have my sugar for tea (Kalman, Ruby, Graham)
-B	"	"	There's a rickety, arckety shack (-)	158	Fred Elizalde & his Music		Music and moonlight
142-A	Alice Morley comedienne. At the piano, Leslie Hutchinson		Who's that knockin' at my door? (-)		"		Shy Anna
-B	"	"	There's a trick in pickin' a chick-chick chicken (-)	159	Solloway & his Salon Orchestra		Londonderry Air (trad.)
143-A	Fred Elizalde & his Music		Diane (I'm in Heaven when I see you smile) (Rappe, Pollack)		"		Drink to me only with thine eyes
-B	"		Under the moon (Snyder, Wheeler, Lyn)	160	"		O sole mio
144-A	R464XX Archie Parkhouse, WurliTzer Organ				"		Diane
	(Recorded in the Broadway Cinema, Stratford)		Because (d'Hardelot)	161-A	Fred Elizalde	piano solo	Brandy and soda (Elizalde)
-B	R461	"	Mighty lak' a rose (Nevin)	-B	"	"	Baltimore (McHugh, Kahal, Healy)
145-A	R462	"	Love's old sweet song (Molloy)	162-A	George Turner	tenor, w.orch.	Maire, my girl (Aitken)
-B	R463X	"	Absent (Metcalfe)	-B	"		I know of two bright eyes
146-A	Fred Elizalde	piano solo	There's one little girl who loves me	Note: In an advertisement in the 'Gramophone' for May, 1928 this records is listed as by Eric Marshall, baritone. The only copy seen was as above.			
-B	"	"	Harmonizing	163-A	Solloway & his Salon Orchestra		Baby's sweetheart
147-A	470 Fred Elizalde & his Hot Music		Dixie		"		Rita
-B	471	"	Tiger Rag	164	517 Fred Elizalde & his Hot Music		Arkansas Blues (Lady, Williams)
				518	"		Sugar Step (Elizalde)
				165-A	Fred Elizalde & his Music		Smile (Heywood)
				-B	"		Here am I - broken hearted

166-A	Harry Shalson	Love Lies
-B	"	Dear, on a night like this(Conrad, Caesar)
167-A	Archie Parkhouse, WurliTzer organ	Rain
-B	"	C'est vous
168-A	Alice Morley comedienne	Dawning (Pinkard,Silver)
-B	piano by Joe Tunbridge	You can tell her anything,under the sun (Herman, Paley)
169-A	R543 Fred Elizalde & his Music	How long has this been going on? (Davis,Wendling)
-B	R555 "	Tea time (Parsons)
170	Kel Keech & Ord Hamilton	Who's that knocking at my door?
	"	I'm going to settle up
171	Archie Parkhouse, WurliTzer organ	Selection from 'The Student Prince' - 2 Pts.
172	Fred Elizalde & his Music	As long as you love me
	"	Chinese Lullaby
173	Alice Morley	Henry's made a lady out of Lizzie
	"	I love my old fashioned man
174	Kel Keech & Ord Hamilton	She'll never get a fellow like me
	"	How long has this been going on? (Davis, Wendling)
175	Harry Shalson	Sunrise
	"	My southern home
176	Billy Milton	
	acc. Kenneth Broadberry, pno.	Would yer?
	" acc. Vivian Ellis, pno	I never dreamt
177-A	574 Fred Elizalde & his Music	The Darktown Strutters'Ball(Brooks)
-B	"	Somebody stole my gal (Wood)
178	Fred Elizalde & his Music	A room with a view (Noël Coward)
	"	Dance little lady (Noël Coward)
179-A	Alice Morley	Ev'ry time my sweetie passes by
-B	"	Oh! You've no idea(Ponce,Dougherty)
180-A	Alice Morley	A hundred years from now
-B	"	He's tall dark and handsome(Tobias,Sherman)
181	Alice Morley	For my baby
	"	Happy-go-lucky-lane(Meyer,Lewis,Young)
182-A	Fred Elizalde piano solo	Can't help lovin' dat man(Kern)
	"	The man I love(Gershwin)

183-A	577 Fred Elizalde & his Music	Chanson
-B	578 "	My Pet
184	Billy Milton	
	acc.Kenneth Broadberry,pno.	Wand'ring Around
	" acc.Harry Jacobson, pno	For goodness sake
185-A	Thelma Tuson soprano	Waltz Song (German)
	"	The greatest wish in the world
186-A	Fred Elizalde & his Music	Roam on,my little gypsy sweetheart (Wheeler,Kahal,Snyder)
-B	"	Chopinata (Doucet)
187	Fred Elizalde piano solo	Ol' Man River (Kern)
	"	Westward Bound
188	Fred Elizalde & his Music	Blue Lady (Klages,Green,Haid)
	"	Coquette(Lombardo,Green,Kahn)
189	Fred Elizalde & his Music	Just Imagine(DeSylva,Brown,Henderson)
	"	Wherever you are(Dowling,Hanley)
190	Harry Shalson	Gee I'm glad I'm home
	"	Just like a melody
191	Billy Milton	The best things in life are free (DeSylva,Brown,Henderson)
	"	Just imagine (" " ")
192	Harry Shalson	Lucky in love (" " ")
	"	The varsity drag(" " ")
193	Archie Parkhouse WurliTzer organ	
	"	
194-A	Harry Shalson voc.w.pno & vln	How can you look so good? (Endor)
	"	That's my weakness now (Green)
195	Melville Gideon	Why do I love you? (Kern,Hammerstein)
	"	Make believe (" " ")
196-A	Melville Gideon voc.w.dance orch.	In my bouquet of memories(Harry Akst)
-B	"	Fancy our meeting(Mayer,Charig)
197	Harry Shalson	My inspiration is you
	"	Heaven for two
198	Billy Milton	Ramona (Wayne,Gilbert)
	"	She's wonderful
199	Bb132-3 The Mayfair Hotel Dance Orchestra	'S wonderful (Gershwin,Gershwin)
	Bb133-1	Roll away clouds
200	Bb134-2 The Mayfair Hotel Dance Orchestra	Somewhere
	Bb135-1	Song of the sea
201		
202	Bb138-2 Fred Elizalde & his Music	Laughing Marionette (Collins)
	Bb139-1	Crazy Rhythm (Meyer,Kahn,Caesar)

THE GARDE REPUBLICAINE BAND

203	Melville Gideon	'S wonderful (Gershwin, Gershwin)	207	Sidonie Goossens	harp solo	Ballad No.2 (Goossens)
	"	My one and only(" ")		"		Jazz Band (Tournier)
204	Bb50-2(?) Melville Gideon	Roll away, clouds	208	Cicely Courtneidge	comedienne	High Street, Africa (Clark, Trevor, Lynton)
	Bb140-1	If I had you		"		Three little hairs (Trevor, Butler)
205	Melville Gideon	Roses of yesterday (Berlin)	209	Bb152-1 Fred Elizalde	piano solo	She's a greta, Great girl (Woods)
	"	For old times' sake (De Sylva, Brown)		Bb153-1	"	Grown-up baby
206	Bb170-3 Fred Elizalde & his Music	Misery Farm (Wallis)	210	A. W. Baskomb		The long, long wail
	Bb171-1	I'm sorry, Sally (Kahn, Fiorito)		"		A. W. Baskomb and his Cheery Pal

We have often been asked to have articles upon the recording artistes of the "early days". This presents difficulties for, except those who remained in the public eye for a long time, and perhaps had a biography published about them, it is difficult to unearth information unless one has limitless time to research news papers etc. in The British Library. Also, many of those who made early records were established artistes whose careers had begun some while prior to introduction of magazines for the 'Talking Machine'.

We'll begin with something for those who collect the (vertically-cut) Pathé discs. One cannot dabble among these very long without meeting something or other played by the Garde Republicaine band. From the "Sound Wave" magazine of June, 1913, we extract the following history:-

Among the famous military bands of the world the French Garde Republicaine is, by universal consent, entitled to take a place of universal prominence. Its career has been one of considerable historical interest, and its performances have always merited and secured the highest appreciation of musical experts, as well as the enthusiastic endorsement of public favour. Some particulars with respect to the antecedents and present position of this celebrated band cannot fail to be received with approval and gratification by our readers.

It was in 1852, at the presentation of colours on the Champs de Mars, that the music of the Garde Republicaine was first heard, when, under the direction of M. Paulus, the newly-formed band took Paris by storm. On that memorable occasion Marechal Magnan, the military governor, publicly complimented the director. Its subsequent performances more than confirmed the auspicious anticipations then formed, and in 1856 the band was granted the privileges of the Imperial Guards, with the result that the newly-formed body fully established its claim to a conspicuous position in the first rank. In the year 1867 the Garde Republicaine obtained the first Grand Prize at the International Concours of Military Bands, held in Paris in the Palais de l'Industrie. The honour was shared by the Duke of Wurtemberg's Austrian regiment, and together the united bands achieved a triumph which has rarely been surpassed in the history of military music. But the distinction and the fame of the Garde Republicaine has not been confined to merely national limits, for four years later the French artistes delighted the musical world of London on the occasion of the International Exhibition, and 1872 they visited the United States, making a tour there of the principal American towns, during which their admirable renditions of the most eclectic musical selections were received with

tempestuous acclaim.

Returning to France, M. Paulus retired from the position of conductor and was succeeded by M. Sellenick, under whose direction the best tradition of the Garde Republicaine were most worthily maintained. In 1883 this gentleman was succeeded by Mr. Wettge, who assumed the responsibility, and for ten years, both at home and abroad, upheld with even accentuated success the high reputation of the famous regiment. Among other achievements may be chronicled the honour won at the Franco-British Exhibition held in London in 1892, and in the following year Mr. Gabriel Pares, already known in the musical world as the popular conductor of naval music at Toulon, acceded at the early age of 32 years, to the important position of director, and under his care important changes and alterations brought fresh laurels to his name. From time to time, as a vacancy occurred in the ranks of the corps, it became the subject of emulous competition by distinguished artistes of the Conservatoire de Paris, and the honour of being a member of the band was, in fact, regarded as a distinction prized by musicians of the most eminent character. Indeed, we have no hesitation in saying that under the guidance of M. Gabriel Pares the experience of the Garde Republicaine has been an unqualified triumph. Among other towns visited by the band were Geneva 1903, Saint-Louis, New York, Montreal 1904, London, Lausanne, Milan and Valencia 1907. In each city the warmest welcome was accorded the musicians and their popular chief; while, on the occasion of their visit to London, the British public demonstrated, in a series of banquets, their appreciation of French military music. One of the artistes having died during the British tour, the Coldstream and Grenadier Guards, under the direction of Messrs. Rogan and Williams, organised a military concert for the benefit of the widow. The result surpassed the most sanguine expectations, and did much to cement the friendship which now so happily exists between French and British artistes. In 1911, Mr. Guillaume Belay succeeded to the post so long efficiently occupied by Mr. Gabriel Pares, who retired after an honourable and distinguished service as conductor during a period of eight years.

Quite a number of the exquisite renditions of this magnificent military band have been reproduced by most of the important record manufacturers in this country and abroad, and it goes without saying that they have commended themselves to the enthusiastic appreciation of even the most exigent critics of musical excellence. But we are pleased to add that, on the retirement of Mr. Gabriel Pares from the conductorship, he has not altogether separated himself from his devoted attachment to the band with which he was so splendidly associated, as one of the most accredited "chefs d'orchestre" of the present day. He has dedicated himself to the exclusive production, under his personal supervision, of high-class discs, recorded by the most perfect process known to science, and comprising a magnificent repertoire of selections, made under his baton, from the most classical and popular compositions of ancient and modern times. Fortunately, these special reproductions are easily obtainable in this country, as they have now been placed before the British public through the medium of the Gramophone Exchange, 29 & 31, New Oxford Street, London, and our readers, on application to that

address, will, no doubt, be readily furnished with a copy of the "Catalogue des Disques Gabriel Pares". They will find that the items are numerous, and of the most meritorious description. Just a word in conclusion regarding the records themselves. We can recommend them without reservation. It is claimed that "every record is a masterpiece", and really we do not think that is an excessive description. The timbre is brilliant, every instrument in the orchestra can be distinguished, but with a complete blending into one harmonious whole; and in point of wear, they are unusually durable, a special preparation with this object being employed in their manufacture."

Editor's comment: In the reviews, Gabriel Pares records were spoken of in glowing terms. From them the names of a few soloists were learned - cornet, M. Bernard - 'hautbois', M. Mercier - cornet, M. Joseph - barytone, M. Chivert.

Mr. Charles Hassell

Anyone who has bought a "Guardsman" record will have seen the picture of a band-conductor at the top. It is generally conceded that this is from a portrait by Francis Barraud of Charles Hassell who was conductor of the Band of the Irish Guards. However, the whereabouts of the portrait, or if it survives, is unknown. The December, 1912, 'Sound Wave' carried the following notes on Charles Hassell.

"Mr. Charles H. Hassell, conductor of the Band of H.M. Irish Guards, though still a comparatively young man, has achieved a position of recognised professional distinction even before assuming his present official responsibilities. Born in March, 1866, he first joined the Sherwood Foresters (Derbyshire Regiment) at the early age of twelve years, and soon attracted particular notice owing to his exceptional musical capabilities, to such an extent, that he was sent in the following year as a pupil to Kneller Hall, out of which he passed with high honours. Mr. Hassell, who has throughout his successful career always manifested remarkable tenacity of purpose, very soon after leaving Kneller Hall, by rapid gradations of promotion attained the coveted rank of band-sergeant, and so served through the whole of the Egyptian campaign of 1882, receiving in return the war medal and the Khedive's Star. In addition, we may add that Mr. Hassell is also in possession of the silver medal of the Royal Victorian Order, the medal for long service, the Coronation medal of 1911, and has the special honour of being the only bandmaster on the active list wearing the medal for meritorious service. Naturally, Mr. Hassell values these decorations very much, and certainly it is not surprising that this should be so. They are not discounted by lavish or promiscuous distributions, but distinctions of merit.

In 1891 he went back again to Kneller Hall, with the object of qualifying for a bandmastership, and in 1892, November, he was in fact specially selected for the post of bandmaster of the 4th Battalion of the King's Rifle Corps. His career in connection with this distinguished regiment was

Collectors of Pathe vertically-cut centre-start records will be familiar with the name of M. Bourgeois as a very able successor, presenting with the Band a wide selection of music which was issued on all diameters of discs.

The Garde Republicaine continued to make records in to 'modern times' as well as public performances . . but perhaps that part of the story is better served elsewhere.

.. ..

THE INTERNATIONAL MILITARY MUSIC SOCIETY meets quarterly in London with branches in UK and overseas. Regular magazine. SUBSCRIPTION (UK) £5 p.a. Details from: R.H.P. von Metz, 15 Oakdale Rd Kenton, Middlesex.



from every point of view eminently successful, but not more successful than honorable, for he was noticed by her late Majesty Queen Victoria, as well as on repeated occasions by other members of the Royal Family. He was, we understand, a favourite of the late Prince Christian Victor, who was an officer of his regiment.

The circumstances under which Mr. Hassell became bandmaster of the Irish Guards' Band are something more than personal—they are in a sense, historical. For it is well known that the Irish Guards were created at the express command of her late Majesty Queen Victoria shortly after her last visit to Ireland, partly in honorific sequence of this event, but especially to commemorate the valour of the Irish troops so magnificently and arduously displayed during the South African War.

The selection of a bandmaster for this newly-created regiment was, of course, a matter of serious consideration, and that the position was greatly valued is sufficiently evidenced by the fact that

more than 100 candidates presented themselves in the hope of being chosen to wield the coveted baton. Presumably all were well qualified for the position - but the appointment was secured by Mr. Hassell, whose musical ability is of no mean order, and whose testimonials are of the very highest and most conclusive character. That the selection was a wise and fortunate one results have more than justified. Mr. Hassell is of an energetic temperament, and he entered upon his new duties with enthusiasm. He had virtually to create and organise his band, and in carrying out this work he has devoted himself with artistic devotion, so that he can now boast of having put together one of the finest and most efficient military band combinations. Included therein are some superb soloists, while the band, as a whole is so admirably balanced and adjusted that its rendition of the works of the great masters is practically faultless. From its first public appearance, which took place in April 1901, at a Sunday League Concert at the Alhambra, there has

(continued on page 2050)



DISQUES "GABRIEL PARÈS"

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INTRODUCTION The 'Gabriel Pares' Disc Record.

We have the honour to place before the British Public a new HIGH-GRADE record—for needles—produced under the PERSONAL SUPERVISION of Mons. GABRIEL PARÈS, one of the BEST KNOWN CHEFS D'ORCHESTRE in the world, and recorded by the most scientific process known, under his own baton and from his own orchestra, the world-famous BAND OF THE GARDE REPUBLICAINE.

The records will be found of most brilliant timbre surpassing in absolute merit any yet produced.

In point of wear they are the most durable.

Each instrument in the orchestra may be distinguished, yet there is a perfect blending into one harmonious whole.

It must be distinctly understood that the "GABRIEL PARÈS" discs are, in every case, records of performances by the GARDE BAND ITSELF and NOT of a COMPOSITE band, wrongly entitled the Garde Republicaine.

These are the ONLY records produced under the direction of Mons. GABRIEL PARÈS, from performances of the Band of the Garde Republicaine ONLY.

There can be no resemblance between the performance of a scratch band, and the music of the perfectly trained orchestra of the Garde itself. EVERY RECORD IS A MASTERPIECE. Each is carefully judged, and the matrices of PERFECT PRODUCTIONS ONLY are kept and registered.

This signature on each record is a guarantee of a bonâ fide production of the great Master from the Band of the Garde Republicaine, and without it, NONE IS GENUINE.

We shall issue a monthly supplement of new records, which will be reproductions of the most up-to-date music by this celebrated orchestra under the same Master.

Ample stock is held in London and all orders can be promptly executed. Demonstrations cheerfully given at our Salon at any time. We trust that the excellence of our productions will find us many friends and supporters here, whom we shall always strive to please by unceasing endeavour.

GRAMOPHONE EXCHANGE. Salon: 31, New Oxford St. (1st Floor), LONDON, W.C.

N.B.—All "GABRIEL PARÈS" records are needle recording, but the numbers preceded by an "S" can be supplied for use with sapphire.

An advertisement of December, 1912

CONTINUOUSLY - VARIABLE TURNTABLES

I have heard collectors lamenting the passing of variable-speed turntables. They need not worry as there exists a modern alternative which is easily found. I refer to the now commonplace direct drive turntable. Most of them possess a pitch control that can be simply modified to run at any speed required. Replace the pitch control potentiometer with one of a higher value and, if necessary change

the associated series resistor to give the required range. This can be determined by the use of a resistance substitution box. Some years ago I modified two different models of Sony direct drive turntable in this fashion to give continually variable speeds between 16 and 80 r.p.m. They have now given hundreds of hours of service, mostly running at 78 r.p.m., without the slightest sign of trouble.

Charles Slater

been no question as to its eminence as a musical organisation. Since then it has been fully occupied, appearing at Earl's Court and Glasgow Exhibitions, and it also had a very successful tour throughout Ireland and Canada, receiving everywhere a flattering reception.

We venture to attribute much of this pronounced success to Mr. Hassell's method of adapting his programmes to

the tastes and predilections of his audiences, judiciously intermingling classical and popular music. He does not make the mistake of acting as though men were made for music and not music made for men. We offer him our warmest congratulations, and are confident that his renditions of records will meet with as instant and wide requisition on the part of the public.

GUARDSMAN RECORDS

British Manufacture.

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Our next Supplement will contain full Particulars
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GREAT SUMMER COMPETITION.

Prizes for ALL. No Entrance Fee.

Full Particulars from all Dealers, or

THE INVICTA RECORD CO., LTD.,
1, New Inn Yard, London, E.C.

An advertisement of May 1914

TWO MERRY JESTERS—CHAS. PENROSE & BILLY WHITLOCK.



It is impossible to imagine a thin man as living a laughing life. And though every fat man is not

funny, fully 90% of our gaiety at the expense of personalities is based upon the fact that the subjects are a corpulent body.

The generous lines upon which a bounteous nature has built them are in themselves suggestive of contentment, and contentment is more than halfway house to gaiety. When you or I look at a fat man we unconsciously expect him to be a jovial fellow. The very rolls of adipose tissue upon his face seem only awaiting an excuse to swell into a smile, and the picture of a fat man with sides shaking laughingly is one of the joys of living. Is there anyone who can resist a smile at a fat monk - his portly, well-fed frame so contradictory to the ascetic nature of his calling?

Now, although this savours of poking fun at fat men, we make no apology. It is because the subjects of this article are genuine fat men - glorying in the fact that they are funny and fat - that we indulge in their preliminary explanation.

Familiar by name to millions of gramophone owners, well-known personalities in the trade itself (to say nothing of the 'profession'), it has remained for the "Sound Wave" to introduce the gramophone public the happy features of the two fat men who, through their work, are among the most talked-of men on records today - Billy Whitlock and Charles Penrose. They are jolly fellows who have discovered the art of making other people merry is a royal road to success. Both Billy Whitlock and Charles Penrose have laughed their way into the hearts of the public ever since they can remember. Two apocryphal incidents are related of them - one about each. It is reported that Billy Whitlock in his cradle, at the tender age of 17 hours, delivered such a deliberate wink at his nurse that the estimable lady was only saved from hysterics by prompt application of brandy. Of the infant Penrose it is said that he was caught devouring the pages of "Punch" which an absent-minded relation had left within reach. Of course, after such early predictions the friends and relations of the respective infants promptly prognosticated that each would be a parson! At this time, however, our two subjects had not met. Each pursued his own way, gaining weight and knowledge, neither knowing that the scheme of things would throw them together and what is more, neither knew that some geniuses were even then perfecting an instrument in the gramophone to harness them together.

Yet both dropped into the same profession, and each, treading his own path, became a familiar figure with the music hall and theatrical public. Of course, each was a laughter maker - each waxed fat, and each held his audiences in the grips of convulsive laughter. In other words, our subjects were laughing comedians - comedians whose laugh made others laugh.

And so inexorable time went on. Billy Whitlock discovered the possibilities of the gramophone / phonograph some 12 years ago, and since that time he has made millions of friends by his comic records, his genial, unrestrained laughter being a never-failing asset. He was a free-lance for the greater part of the period, but for a time was engaged exclusively with a well-known company as a recording expert. Upon the expiry of the contract he determined to resume his freelance work, and produced a new series of laughing songs, which were immediately taken up by a well-known company. Now, about the same time the genial Billy had withdrawn from his independent work, a new star arose on the horizon - another laughing comedian, in the person of Charles Penrose - and the public took him in his laughing songs just as it always has done with those that serve it well. The sun rose and fell just as it did before, day by day. But one day the sun dawned upon an auspicious event - each of our subjects called upon their agents, Universal Copyrights, Ltd., and, in the office of the manager, Mr. H. M. Lemoine, met for the first time. Mr. Lemoine, apparently undismayed at the prospect of two funny fat men, and at that rival, meeting under his roof, introduced them, and then, good fellow that he is, Lemoine struck upon an idea. "Look

here gentlemen. You two are the only laughing comedians in the business today. Why on earth don't you join forces in writing and composing and laughing?"

The two laughing monuments looked at each other. First, Penrose's face wrinkled into a smile, then Whitlock's visage beamed, and simultaneously two big leg o'mutton hands plunged out and grasped each other. It was only a matter of talking things over, and the partnership was an accomplished fact.

The first result of the compact was an engagement with the zonophone Co. to write a number of exclusive titles, laughing duets, etc. The Messrs. Pathe Freres gave them a large order, and other companies followed suit. This work kept them busy for some months. The sun rose and set upon days of respite. Then came the War (1914). Seeing the new circumstances, their laughing songs would be out of harmony with the state of affairs, our two subjects quickly grasped the fact that it was their duty to preserve their roles as far as possible, and even "war" has its light side they seized upon incidents and personalities and treated them in a spirit of wild bulesque; but they also saw that there were many dramatic war incidents which lent themselves admirably to representation on records, and here at once became evident the actors' traits which had stood them both in such excellent stead in their stage careers.

So at this present time (February, 1915) we have Messrs Penrose and Whitlock in two distinct forms of topical records. In the strong dramatic field was have them in thrilling war incidents, whose titles speak eloquently for their nature, a few of these being "Charge of the London Scottish", "Father and Son", "Nobby Clark, V.C.", "The Last Post", "The Spy", etc., etc. Some of these are in such contradiction to the broad laughter humour with which our subjects have been so closely associated, that in themselves they are a wonderful tribute to our friends' versatility.

In the burlesque element, where the light side of the war is most comically and outrageously perpetrated. Messrs. Penrose and Whitlock are represented by such sketches as "The Last Zeppelin", "German War Correspondent", "Special Correspondent", "The Clown Prince's Report", "Potsdam", "German Submarine", etc., etc. The natural gaiety of the pair finds in these sketches a natural vent, and the absurd travesties of the things of war which they offer are comic in the extreme. It is their current work in connection with these lighter and dramatic aspects of the war that has brought them into the limelight, and we make bold to say that there will scarcely be a gramophone owner who will not find something of interest and amuse him during the war on several of these records. Up to the time of going to press Messrs Whitlock and Penrose have written upwards of 50 exclusive titles.

A word as to the private life of our friends. They are both ardent motor cyclists, and have just ordered a new Chater Lea combination, with a special 10 horse-power engine. It is one of the sights of the Brighton road to see this combined 31 stones of laughter careering madly along, well over the speed limit (they have been known to do the journey in one hour and 35 minutes, which is not bad for two such lightweight jockeys) They are both young men whose mottos are "laugh and grow fat" and "have one with me".

.. .. .

Editor's comment = The foregoing was extracted from the "Sound Wave" magazine of February, 1915.

Billy Whitlock's career had begun before Charles Penrose, and he had made cylinders in the "two-minute"-days. He was also known as virtuoso player of the xylophone and bells. He recorded on these from the turn of the century under his own professional name (by which we know him), and a number of pseudonyms, including Madam Paula. His real name was William Penna. He recorded less frequently during the 1920's, but

actually still recorded for Decca in the early 1930's. Much earlier, of course, he had been a member of 'The Favorite Minstrels' on that make of records (which also appeared on Ariel).

Charles Penrose recorded many laughing songs solo, and made sketch records with others than Billy Whitlock for many different makes of records. In the electrical period he made records for Columbia, one of which, "The Laughing Policeman", (that took as its tune the earlier George Johnson's 'Laughing Song'), remained popular perennially, being re-issued in the LP era.

But there is one serious non-laughing song recorded by Charles Penrose for which you must keep a look out. It is

ALFRED

CZARNIKOW

On the first of October 1909, Herr Alfred Czarnikow, head of the two renowned firms Biedermann & Czarnikow, Berlin: and Triumphon Company, Berlin, celebrated his 25th business anniversary. On 1st. October, 1884, he and the electrical engineer Fritz Biedermann, founded the telegraph construction firm Biedermann und Czarnikow.

From modest beginnings, the company rose in a few years to be one of the most highly regarded in the trade. The business soon required more workshops. These were built in 1888 in 7. Kreuzbergerstrasse and occupied on first October, 1889. A few years later the business relationship with Herr Biedermann was dissolved in a friendly way and Herr Czarnikow continued to manage the firm and the business as sole owner. From this point in time a new epoch started for the hard-working man. The previously one-sided field of work was no longer sufficient for him. New machinery was acquired and manufacture was extended to metal press work and mass production based on cutting and stamping operations, which meant that the inventive spirit could also be invoked. Much worthwhile product development improvement which was worked out in Czarnikow's workshops, has made its appearance and has contributed to the success of the business.

Shortly after the first phonographs came over to us from America, Herr Czarnikow recognised the importance of this novelty and established a new division of his factory, under the name of 'Triumphon Company GmbH'. As is well-known, the Triumphon equipment is enjoying great popularity at home and abroad. There can hardly be a country that enjoys a cultural life of any consequence in which Triumphon talking machines are not represented.

Only one opinion is held about his personal qualities. His ever likable, distinguished and open character, his repeated involvement wherever help is needed - not just by word, but also by deed - have not only brought him the esteem of his colleagues in the trade but also their full trust. This found its expression when the industry unanimously elected him to be the first chairman of the "Verband der deutschen Sprechmaschinen Industrie".

His co-operation has often been sought in public life. Despite his membership in turn of the regulatory, school and army commissions, his response to the call to the Chamber of Commerce, and various other public activities this busy man still has sufficient time to devote himself to his family, but only because two of his sons and a tried and tested staff help him to carry the burden of work and discharge his professional obligations. It is our sincere wish that he will remain with the industry for a long time yet, in the company of his wife and his four sons.

From 'Phonographische Zeitschrift', October, 1909.
Translated by John Want.

"Oh 'Ampstead" on Sound Wave records. This is a recreation of one of Albert Chevalier's songs, not recorded by himself that describes happenings and festivities at Hampstead Heath in late-Victorian or Edwardian times, so is doubly significant.

Both Whitlock and Penrose used various pseudonyms for comedy records, either together or individually. Once you know their voices, they are easily recognised even if called "Two Old Sports", Merry Andrew, R. T. Chuckle(s), and so on . . . even merely "Descriptive".

Mrs. Penrose's professional name was Billie Grey, and is often listed as co-author/composer of some of the pieces

(Editor's comment: The firm of Biedermann & Czarnikow made cylinders as well as cylinder and disc machines)



We regret that at present we have only this inferior picture of Alfred Czarnikow in 1909.

RESEARCH

I am researching the pre-1950 history of the South African recording industry with particular emphasis on discographical studies. The various companies appear to have destroyed much valuable material. My interests are with African companies like Singer / Gallotone, etc. as well as names like HMV / Columbia / Decca, etc. which come firstly to mind. Can someone lend me catalogues, or supply photostats. All help will be greatly appreciated.

Rob Allingham

108, Louis Botha Avenue, Yeoville 2198, Republic of South Africa.



EMI Records' Roger Stubbs looks on as Philip Barraud receives the Maker of the Microphone Award from Oliver Berliner(right). The trophy was presented to the late Francis Barraud for "an outstanding contribution to the world of sound", the painting renowned as the "His Master's Voice" trade mark.

Appropriately the presentation took place at Mayfair's "Dog and Trumpet" public house, which uses an adaption of the world-famous trade mark as its "sign". The trophy, for "an outstanding contribution to the world of sound", is presented annually in memory of Emile Berliner, inventor of the microphone and disc record. Philip Barraud, great-nephew of the painter, received the award on his behalf from Oliver Berliner, grandson of the inventor.

Price One Shilling.

MERRIEST MAN ALIVE.

STORIES; ANECDOTES, ADVENTURES
AT HOME AND ABROAD.

Illustrated by HAROLD FURNISS.



RECITATIONS. WIT. PATHOS.

SONGS. HUMOUR. BATHOS.

Tales of Travel by Sea and Land.
SOMETHING FOR EVERYBODY.

BY

JOHN JOLLY NASH

THE COSMOPOLITAN HUMORIST.

THE GENERAL PUBLISHING COMPANY, LTD.
280, STRAND, W.C.

W A N T E D : The above book by a comedian and "Chairman" of the Music Hall in the Victorian era. Ernie Bayly 19 Glendale Road, Bournemouth BH6 4JA

When we eventually reached our hotel (and I really expected actors would see the funny side) I was greeted with three or four voices, headed by that of Dorothy Dickson saying, "Completely out of character, Monte, you smashed your aura of Romanticism and during the two songs which followed, you never got it back!" So, I never tried it again.

Not long after that, Dorothy Dickson got me to attend a meeting chaired by Mr. Christie (Glyndebourne) about the starting of 'Stage Door Canteen' - a place where all H. M. Forces in, around or passing through London, could spend their spare time dancing with numbers of 'dance partners', girls in the forces, Society girls et al! There was always to be a stage show every night and I was voted on to the Committee representing Music Hall artistes! Had I been one for using everything for publicity, I could have got something out of that - as it was, all I did was ask any act I knew was heading for London, to offer his or her services for five or ten minutes or so.

What with actors, actresses, Movie Picture Stars, Musical Comedy stars, Music Hall's "All Sorts", the Forces certainly had somewhere exciting to go! It was really a copy something which had originated in U. S. A. I do not know who paid the rent of the building - a Lyons 'Corner House', which before 'Stage Door Canteen' hired it, had I believe been slightly damaged in an air-raid. It was ideal for the Forces Shows and I know how hard Dorothy Dickson worked for it. I think Mr. Christie was a financial backer. It was a colossal success.

Blackpool, without doubt, was and I suppose is still the greatest centre of entertainment to be found in this Country in summer months but I was never keen on seaside towns, so avoided them as much as possible. In fact, looking back I can only think of Blackpool, Southend, Morecambe (where I judged some of the heats for Miss England), Bournemouth, Plymouth and Portsmouth though there were probably others which I have forgotten. I preferred appearing in inland towns as I hated to be living in a holiday atmosphere, while not being on holiday myself.

Perhaps I ought to exclude Southend-on-Sea because I confess to having a sneaking regard for this resort, as it was at the end of this wonderful and famous long pier that I made my debut as Monte Rey, soloist in a Sunday Concert. I had never sung there as Montgomery Fyffe so was breaking new ground under my new name, with a Mr. Seebold conducting the Pier Orchestra. The Southend "Standard" critic wrote that I scored a great personal success. Of course, I played the Theatre on several occasions later and once stayed in an enormous hotel I had always admired. The entire front was of glass and looked most attractive but the night before our arrival, a rocket had landed quite close, missing the great Pier by a few feet and leaving a hole in famous health-giving sand and mud, big enough to bury a house. The hotel, in which we had looked forward to staying, had not a single window left and our bedroom windows were filled with hessian sacking. All the waiters had remained, so Maisie and I, being the only occupants for that week, were well 'waited' upon. However, Southend will come into this story later, but here I must add that years before, when I was to undergo a nasal operation, my Harley Street specialist sent me to Southend for the previous week because, in his operation, of its health giving mud.

I now write about Barnsley and how that town repaid what it considered a 'good turn' by me. When appearing near Birmingham with the Tom Moss pantomime, some of us were asked if we could possibly get from 'Brum' to Barnsley one Sunday, to 'do' a charity concert for a Benevolent Fund. I think there was some connection with the R. A. F. We did the concert and got back to Birmingham in time for a Monday morning ten a. m. performance for the night shift workers, about which I have written earlier. The mayor and the bunch of Barnsley folk

who had organised this concert said to me, "If there's ever any way in which we can repay you, please promise to contact us and you'll find us ready to help. That's a promise."

Well, the day did come when I called for help and was smothered with kindness. I must go back a little and say that we set out on a tour with Maisie suffering from colitis, as she refused to be left in our flat. This meant that we had to go into 'digs' as hotels (owing to staff difficulties) did not welcome invalids. Each week she was in the hands of a different doctor and after about six weeks was O. K. again. Each doctor said she need not necessarily remain in bed all day but so long as she had a good fire could sit in an armchair; but on no account was she to go outside or near the Theatre. I was glad she had made the decision to tour because I would have worried much more had she been left in London, whereas I could help when she was with me. Under these conditions we landed in Darlington, to a motherly old soul who put Maisie to bed at once. On Sundays, when we travelled she was wrapped up like mummy. Our landlady had had no coal for weeks, though she had all her coal ration cards. She said that the depot just would not deliver - so Owen McGivney, the quick change artist and myself got into ERE 111 and complete with the trailer and all the coupons we arrived at the depot insisting on having the coal.

There was a little bit of reluctance but with speeches like "It's disgraceful that any old lady should be without coal, etc, etc", from both of us, we were finally guided into the yard and told to empty the bags into the trailer ourselves. This was a really stupid thing to do with two angry men. After we had loaded the quota, sor 'spite' we emptied several extra bags, trusting to luck that we would not be 'weighed' at the gates. There was no weighing but the chap at the gate said, "That's the first time I've ever seen coal deliverers doing their work in kid gloves. Anyway, the landlady got her ration plus and that was more coal than she had had for months and Maisie had her bedroom fire.

By the time we reached Rotherham, she was up for most of the day and a doctor there said she was almost better. The following week, we landed in Sheffield, where we had arranged to stay at the Stage Manager's house. Alas, he was at the end of his ration cards and had no way of getting coal at all. This, however, is where Barnsley came into the picture. Remembering how wonderful the committee had been over the concert and knowing I had been promised help, I phoned a man named Jim Lakin, the only name I remembered and said I needed coal. He told me he would 'phone back within ten minutes, which he did. "Bring your trailer and when you come to the policeman directing the traffic from his raised 'box', he spot you and point out where you are to park your car. A policeman in plain clothes (off duty) will collect the car and drive it away. Before you finish, go to a certain butcher's shop which makes the best steak pies in the world and collect an extra large one, being baked specially since you phoned and you'll also get a couple of steaks or anything else you want."

Sure enough, when I reached the entrance to Barnsley, there was the traffic control policeman who waived me aside and from then on I spent a pleasing morning, having coffee and meeting some wonderful people. When the car arrived back there must have been the best part of a ton of coal, completely free of charge. The pie was "out of this world" and the hefty steaks, likewise free and from somewhere a bouquet of flowers had been produced for Maisie, plus a 'Get Well' card and as if that was not enough, ERE 111's petrol tank had been filled to the brim. How can you match people like those. I have heard listeners say of Michael Parkinson that he talks too much about Barnsley, but for my money he just can not.

During another visit to Sheffield, we stayed in an hotel, though the first day was a bit disastrous. At dinner, just as Maisie, a vegetarian, was putting a forkful of cabbage or cauliflower into her mouth, I grabbed her hand and pulled it away. She had been about to swallow a juicy cooked caterpillar. The thought made her leave the table and be sick. Studying her plate, then my own, I discovered several cooked caterpillar and called the head waiter. I was not polite, but his reply was incredible. He said, "You may be top of the bill over there (meaning the Theatre) but I'm top of the bill here." I was almost speechless but managed to say, "Over there as top of the bill, I'm not producing filth but here, you as top are doing just that." However, in the late hours during an alarm we all landed together in the hotel air-raid shelter and all became friends again. For the rest of the week I took no vegetables, except potatoes with my meat and Maisie kept to potatoes and raw fruit.

Sheffield had a nice little golf course and though neither Maisie nor I was any good, we used the game from an exercising angle and enjoyed it thoroughly. The hit song at that period was "I believe" and I think it was Ann Shelton I followed and she followed someone who had performed it the week before her so the Manager tried to ban it. I just could not leave out one of the best hits that had come along in years. That was probably the only Theatre Manager with whom I did not get on well, during the week - but the audience was terrific and, in particular, "I believe for every drop of rain that falls.." just stopped the show, as some fans told me it had done for the past few weeks.

Some songs were like that - - Show Stoppers. I had gone, which was not a real recording hit but turned out to be one of the greatest Music Hall songs I ever sang. "Sweetheart we'll never grow old." On paper, it looked like an ordinary song but once transferred to the stage it created a furore and yet I do not remember if it was a great record seller.

Judging by the public's reaction it ought to have been and I remember Oscar Preuss saying during the recording session, "Monte, you sing that song with such sincerity, I wonder if it is for Maisie." In actual fact I had no one in mind, just some vague image as was usual when singing romantic songs.

One day, as if she had just thought of it, Maisie said, "I think you'd do well in America." "I'm sure I wouldn't", I replied, as if I had not really known she had had something in her mind like that for weeks and I was ready to parry whatever it was. I felt quite safe as I knew it would be well nigh impossible for her to make any arrangements and I said so. To give Maisie a challenge was like someone giving me one. All my life, the surest way to make me do something, was to say, "You can't do it." I had forgotten that in this, as in many other respects we were, or had grown very such alike.

So Maisie said, "O. K. If I can surmount all the obstacles, get the Bank of England on my side, (for the necessary cash), get a passport, American visa and finally a cabin on the Queen Elizabeth (which I thought was almost 'fantasia'), will yo go?" I would not promise, because I never had any great desire to go to America and the fact that I was forty-seven never seemed to enter Maisie's head. I thought and still think I was right in saying, "One does not begin a new career at that age." Here, let me say, the public had no idea of my age and even at fifty-six they did not seem to worry. Until that one day after a Sunday Concert in Blackpool, which I related earlier, then I worried.

However, I said, "If you can surmount all the obstacles, get to America and get an offer like a plate decorated with all the choicest 'goodies', then I will consider it."

First, she contacted His Grace the Duke of Montrose for a reference to the Bank of England and that introduction completed, an interview took place. She was told there was no need for her to go and 'sell' me in America, "He's well known everywhere." Her reply was, "If I have the greatest brand of cement, known well enough, but stacked up in my back garden,

that's where it will remain. Unless the commercial salesmen are employed, it will always remain local." In the end, based on that sort of argument she got her own way.

Nest on the list was an American visa which was another barrier, because of the tremendously long waiting list. Here, Maisie contacted some of the Music Publishers who had returned to London, after the War. They helped her 'go about it' and in no time that obstacle was removed. She now had permission to spend my money in New York, had a passport and a visa, in fact, everything but a cabin on the "Queen". She again contacted a Music Publisher who introduced her to a travel agent whose name I had never heard. In a few days she was told to go home, pack her bags and the Monte Rey records she was taking, in fact to have everything in readiness because up until Saturday midnight she could receive a telephone call directly from the ship which was to sail at 9 a.m. Sunday from Southampton. At eleven-thirty p.m. Saturday, we sat down to wait, one of us hoping that the call would not come. At midnight, I said, "That's it darling, no call, no cabin so let's go to bed." At two minutes past midnight the phone rang, "This is the Queen Elizabeth, there is a first class cabin for Mrs. Rey. We sail at nine a.m., so please be here at 8.30 a.m." That was that. It might all have been less exciting had Maisie not been scared of flying, had never flown in fact.

After a 'shaky' cup of tea, out came ERE 111 (which had already been loaded just in case) and off we went to Southampton. We arrived after 8.30 a.m., there was a yell, "Late passenger for the Queen Elizabeth", Maisie was hustled aboard, the ganway raised and we never had time to say, "Cheerio" before she was off - but not before I heard her yell, "Oh Monte, what am I doing here?" I felt very strange travelling back to London - alone.

During the next three weeks I was working in London, so staying in our own flat at Myatts Park. Two nights after the ship departed, my phone rang. It was Maisie calling from the ship and this she continued to do until the ship docked in New York. Then the calls came from the hotel, all transferred to my number and if I were feeling particularly lonely, I would say, "Never mind the time-pips let's just talk." A month or so later the phone bills came in - phew - What bills!

In New York, Maisie was given wonderful kindnesses from everyone she met. Before leaving home, things moved at such a speed that she had not had time for inoculation, so this had to be done on the ship. Unfortunately the effects did not show until she arrived in America. She suddenly felt very ill, sitting alone at dinner in her hotel and tears began to fall. She left the dining room, made for the nearest lift and when she entered, the lift girl asked what was wrong. Maisie told her about everything and the girl said, "Oh honey, you're just a bit homesick; have a lie down, a good cry and I'll see if I can rustle up some friends for you."

There was a telephone strike on long distance calls and Maisie felt she would like to speak to someone she knew, so tried to contact Owen McGivney in Hollywood. At first, the operator said, "Sorry, there's a strike on and only urgent calls can be accepted." When Maisie explained that she had just arrived, that the only voice she knew in the whole of America was in Hollywood and that she had been inoculated, the temperature hit her and she felt awful - the girl said, "What? You're unwell and want to speak to your only friend - why honey, that's an emergency so surely we can get Hollywood." And she did. All Maisie's stay was filled with these little kindnesses. That night she did not phone me and I was worried.

The following day, she felt a bit better but not ready to do battle. In fact, there was no battle. As soon as she felt well, she telephoned the head of N. B. C., told him

why she had journeyed to New York and that first and foremost, she was asking him to let her bring her husband's records to play to him. His answer was, "Mrs. Monte Rey, you've come all this way to let me hear your husband's records? Sure I will." There and then he fixed an afternoon.

Shades of Sir John Reith's reaction to a strange American lady arriving in London, phoning and asking him to make an appointment to hear her husband's records. First of all, I doubt if her call would have been put through to him.

When Maisie finally arrived with my records, he stood up, showed her the front page of a song copy of "Down the Old Spanish Trail" and asked, "Who's that?". It was of course a photo of Monte Rey and Maisie promptly burst into tears. I wonder what the poor man really thought of this 'soft' behaviour but Maisie of course told him all about being ill through the inoculation, etc. He listened to every record she had picked. "I see stars in your eyes" as being the best and then said, "Your husband is no pop singer, he's better than that, give me a day or two and I'll tell you how we could use him."

In the meantime he gave her the 'freedom' of all entertainment in New York. She had admission to Carnegie Hall where she heard Tito Schipa (her favourite tenor) give a recital and where in a radio show she heard a young man sing something like "Dan McGroo", followed by the great baritone aria "Eri Tu" from Ballo in Maschera. She was very much impressed by this young man and no wonder, for he became a world famous operatic singer, the great Robert Merrill. Speaking to me on the phone she predicted a 'world renown' for him and she was right.

In a day or two her N. B. C. contact rang her and said that if I came over to New York he would guarantee that I would be used as a sort of 'middleman' between the great Pop singers and those of the Metropolitan Opera and asked her to call in again and have a chat. His last words to her were, "Tell him I'm looking forward to the day when he'll be standing in front of me with that big grin all over his face. I ought to have mentioned that she took some some photographs with her as well as records and press cuttings books.

That night she phoned me, full of 'success' and when she had finished I said, "O.K. darling, I'm not coming, nor have I ever any intention of singing in America - so please hurry back home." Until that moment I had never heard my wife really swear but I certainly did on that occasion.

I never wanted to go at all but I did not really think that Maisie would be successful or I would never have agreed to her going. However, all this was forgotten when she discovered that the "Queen Elizabeth" was fully booked months ahead she had no hopes of getting home for months. She was petrified at the thought of flying home but she had no option and, even at that, could not get a seat on any plane until two and a half weeks later. When finally she got a flight ticket, her luggage had to remain for a further two weeks after she left. In those days it took something like ten hours from New York to London, with a stop at Shannon Airport. It was ten hours agony for Maisie and she flew only once in her life after that, i.e. from Glasgow to London and because of fog we were airborne for about two hours and landed at Gatwick, stuck far out on the runway for a very long period and seeing absolutely nothing.

Before leaving New York she went and saw her friend at the N. B. C., and explained (or tried to) my point of view, thanked him for his kindness and he again said, "I'm sure he will think better of it and I repeat, I look forward to seeing him in this room."

By the time Maisie got home I was appearing at Leeds Empire, where she joined me. She finally agreed, after a long time, that I was not the sort of singer who could stand up to cabarets or whatever, at two or three a.m. She was on thirty

three, I was forty-seven.

Before finishing the American episode I ought to say that principally those who helped Maisie with introductions, etc., were David Toff (Southern Music), and Johnny Firman and among those on the other side of the Atlantic was Owen McGiveney's agent (retired).

These two and other publishers and friends agreed with Maisie that I was crazy to have refused the chance of singing in America but at forty-seven I was quite satisfied with my lot.

The night Maisie joined me in Leeds after the show we intended having a 'honeymoon'. I prepared for bed while Maisie mixed what she called an "Old Fashioned" cocktail - rye whisky, Bourbon and dear knows what and ice she had coaxed from the head waiter of our hotel. She had learned how to make it in New York.

I was never a drinker and the effect was terrific - as soon as I had swallowed the mixture I hit the pillow - out like a light - no there was no honeymoon until the next day. I often told her she had given me no cocktail but a Mickey Finn to get even with me for being a 'stay at home'.

After the American Episode, we continued our Theatrical rounds but were both feeling a bit restless. Neither of us knew what was wrong, then came to the conclusion that we were tired of living in hotels all over Britain, and the London flat in Myatts Park, which had been our headquarters when appearing in London Theatres and where we stayed when having a necessary break, was beginning to be regarded as just one more temporary abode. So we began to look for a small country house and in time, had successfully covered quite a bit of Surrey and Sussex, viewing "desirable residences", none of which had touched a responsive chord; until an impulsive drive to visit an old friend in Essex, brought us face to face with 'Ponds Farm'. "That", Maisie said to me, "is the only house that has ever said 'Come In'.

We had left the main Chelmsford Road some quarter of a mile away; a lane dipped gently down to a wide curve and there, about a hundred yards from the grass verge and a snow-white brick wall stood a white, L-shaped house, its roof glowing a rosy pink against a pale September sky.

I gently braked ERE 111 to a standstill and for a few moments we sat, silently gazing. "Yes", I said at last, "This is the house we've been seeking, the one thing wrong is that someone else is living there." Then I restarted the car and moved on to visit our friends.

It was perhaps a week later when our phone rang and the excited voice of our Essex friend asked, "Do you remember that house you liked? Well, you'll hardly believe this but it's going on the market next week." "Oh no it isn't," said I, "we're coming down tomorrow."

If the exterior had cast a spell over us, the interior did nothing to break it and I'm sure we must have been a little light headed, because in fifteen minutes the deal was clinched. Not for us any hold-ups for enquiries on damp courses, drainage or other mundane matters; I suppose one is rarely sensible when one falls in love - and we had both fallen in love with Ponds Farm. We came, saw and were conquered and it was not until we had become the legal owners of this nearly-four hundred years old house, that we discovered we had, in fact, bought some ten acres of arable land as well.

Inevitably, at this juncture we were going away on tour, for several weeks, so we had to leave our long suffering friends, the Strouds, to deal with all the seemingly interminable processes involved in the apparently simple operation of buying a house.

Some five weeks later there was a thin drizzle of rain falling on the cold grey afternoon in late December, when ERE111 once more turned into what Maisie was already calling 'our lane', but this time was different from the two previous occasions, for now a furniture van was following, a bunch of keys was in my pocket and we were tingling with excitement, for we were coming HOME. One of the five-barred gates stood invitingly open and as the car passed through, I wondered why I had not noticed before, how clearly one could see the pond in the orchard, until I realised that the last time we had been here the trees had still been in Autumn foliage and the late apples had weighed down the branches that now reached bleakly towards the December sky. Then the car stopped and to the accompaniment of Whiskey's excited barking, Maisie, my father-in-law and I entered the house, just as the furniture van came swaying into the 'drive' with Sammy's face beaming at us from beside the driver.

Sammy had been with us for a year or two, officially my assistant stage manager, chauffeur, everything in fact, as his accomplishments were legion. He had led an adventurous life and was always ready to tackle anything new. It was no great surprise, therefore, that when I told him about Ponds Farm, his immediate reaction had been to announce that he was coming with us and would soon find 'digs' in Galleywood village.

To buy a house within the space of fifteen minutes and without seeing it again for weeks, to arrive with a haulage van full of furniture is not, I suppose, the epitome of good planning. It is not, at any rate, a procedure I would recommend to my friends. Trivial things, like measuring doors, windows or staircase had simply never occurred to us, although had the matter crossed our minds at all, I suppose we would have assumed that anything which had been brought into our London flat through the front door, must of necessity go into any other building by the same means.

In our customarily irresponsible manner we had handed the job to a free-lance haulage contractor (who, from time to time had transported various theatrical gear across London for us) instead of engaging firm of furniture removers. I think this must have been his first experience of moving house, just as it was ours, because his always rather sad face became increasingly lugubrious as he reconnoitred. "Them stairs ain't no use", he pronounced unhappily, "ave to take the bedroom windows out." So out the windows came and up the walls out furniture went, each piece swaying perilously at the end of a rope, to the accompaniment of much shouted advice from above and below.

Darkness had long since fallen and we had won our first battle with oil lamps, before the last chair was brought in, the last window replaced, the last door re-hung and the van lumbered away into the night. Cold, tired and hungry, but triumphant, we surveyed the grand piano and the piles of rat rather damp furniture. "It's a hotel for us in Chelmsford tonight", I said, and thankfully we tumbled into the car.

As if to atone for his absence on our arrival, the sun was already shining a pale welcome when we left the hotel in the morning, after an early breakfast, and arrived at Ponds Farm. It was during that first day of bursts of frenzied unpacking, of deciding 'what went where', dodging step ladders and re-assembling the grand piano (which had literally been taken to pieces to get it through the window) that we realised that the only cooker we had was a black, old-fashioned range and in no time it demonstrated its appetite for coal. So there and then, Sammy and I decided we must replace this with a smart 'home-made' brick built fireplace. "You could turn the scullery into a kitchen," said Sammy, "And with a Courtier stove in here", I said, "we'd have an ideal breakfast room." So, in no time, we had more or less settled everything & in a week or two there emerged one of the best loved rooms in the house, a house in which our old Welsh dresser was at home, after its uneasy sojourn in a London

flat; a room with a gay hearth rug on which Whiskey could dream contentedly of his day's adventures, a room in which to linger over a last hot drink, before climbing the narrow stairs to bed.

In the meantime, of course, there was nothing on which to cook, because the black stove, called the 'Dragon' by Maisie, emitted puffs of smoke every time the door opened. So off went Sammy in the car to find "something on which to cook" and half an hour later returned with a Primus stove, enough to boil a saucepan and a small box-like contraption that could be fitted over the Primus if one wanted an over. Secretly, I think Maisie enjoyed the crudeness and seemed inordinately proud the first time she produced a batch of slightly charred buns or cakes.

The fact that the house had neither gas nor electricity, that to install the former was impossible and the latter a costly business involving some hundreds of yards of poles and wiring, before even reaching the house, we had gleaned before we moved in. "But oil lamps will be so romantic", we had assured each other and we can always get Tilley Lamps." In actual fact, we were sadly disillusioned, for we found it incredibly difficult to remember that as soon as it was sufficiently daylight to extinguish the lamps, one must immediately refill them, otherwise one was invariably caught unprepared by the first falling December darkness. After about a fortnight I suggested that we should have electricity installed, and Maisie happily agreed.

Having our first week free from the Theatre gave us a good chance to settle in and as I happened to be working in London Theatres for the next two weeks, we made rapid progress during those weeks. Then of course off we went once more on tour, just a little bit unwillingly, though 'Pa' Jones and Whiskey were left in sole charge until our return.

We expected that by the time we got 'home' something would have been done about Electricity but perhaps the Board never had to cope with oil lighting nor to live on the somewhat restricted diet produced by the small black box, but for weeks nothing had been done.

One morning when we were at home, (I think this week I was appearing in Finsbury Park Empire, London so it was 'home' every night) Maisie woke with a bad cold and I said I would cook a bite of breakfast and bring her a cup of tea. It was only then I realised the struggles she must have had and half an hour passed before I took the tea upstairs - with nicely burnt fingers - and a still hotter temper. "What time does the blankety blank Electricity office open?" I asked. "Nine o'clock", replied Maisie. "Right", said I and went downstairs to the phone. (The previous owner had the 'phone' so we had little delay there.) The conversation was not for ladies' ears but by ten a.m. the Board's representative was at our door. After that, they were wonderful, gave us all the action we needed and it seemed a surprisingly short time until the night when we were going around the house, pressing switches. Electricity had come to Ponds Farm.

Before leaving London for the real country peace of Galleywood, Maisie being a 'townie' had asked me to promise her an occasional day in London, a promise which I was never called upon to fulfil. She took to Galleywood like a duck takes to water and I, of course, was no stranger to this village. When I first came to London as a student I stayed with Mr. and Mrs. Stroud, and when they moved to Galleywood, after I had become Monte Rey, I spent weekends with them. I had bred all my famous dogs, looked after by Mrs. Stroud, not far from Ponds Farm.

When War began I had quite a number but managed to find really good homes for all but two, which were the old pets.

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J. MILTON HAYES

Your Editor often is pleased to hear of the diverse things achieved by our readers. In 1984, to honour the Centenary of J. Milton Hayes, John Goslin produced a biography (in limited edition) from which I extract a few salient points.

One does not have to rummage long among records of the 1920/1930's to find one or other of the "Meanderings of Monty" series on Columbia, which were humorous chats or monologues on an indiscriminate run of topics. Apart from these his most famous work was the monologue "The Green Eye of the Yellow God", which was recorded by Bransby Williams on discs and Edison cylinder (and parodied on Columbia by Billy Bennett).

The author of these was Milton Hayes who was born in the Ardwick area of Manchester on 13th. August, 1884. He tried all manner and types of employment unsuccessfully until about the end of King Edward VII's reign.

Then came an introductory week with a concert party in Bridlington, at which he failed - but upon the non-appearance of his replacement he stayed on free - used his own material and became a success. He moved to another company and was soon earning £7 per week, (which, for instance, at that time would kept a married couple, their two children and a servant very well).

Bransby Williams first presented "The Green Eye of the Yellow Dog" in public on stage. He was a monologist and elocutionist and to have him recite ones works

on stage was the equivalent, in musical terms, of having one's music played by the best orchestra. That same week Hayes was playing at the Hippodrome, Manchester. Thereon appearances at other theatres in the neighbourhood followed.

In December, 1915, he was called to the army to the 27th. Battalion, Manchester Regiment. During this he also had to organise concert parties. Hayes was awarded the Military Cross for bravery, and, later, after another gallant episode was captured by the German Army. At the prison camp he organised a concert party.

With the restoration of Peace he resumed his work on the Halls and in 1921 he was in the Royal Command Variety Performance and in that of 1925. At this period he was at the height of his career and earning up to £300 per week. On 10th. May, 1925, he married Germaine Sigfrid, whom he had first met when she had been a nurse during World War I.

His stage act had largely been humorous remarks upon what he found in a newspaper he had with him - or what he supposedly found there. One evening when he forgot his

lines "Monty" - who rambled on inconsequentially - was born. There were of course his monologues.

Milton Hayes was contributing humorous articles to newspapers as well. In 1925 his first book was published - "Cling of the Clay" - a murder mystery set in 19th. century Ardwick. He produced another novel in 1930, "Bad Men Make Good Wives". Then, in 1936 his philosophical poem "Orders" was published in New York.

After his marriage he had gone to live in Southern France. From that time, too, he had withdrawn from the stage and had concentrated upon writing. At some time he would seem to have been divorced from his wife. When he died on Sunday 15th December, 1940, in Nice, it seems that his health had been in a parlous condition. It seems, also, that he had been "careful" with his money when he was earning substantial sums and that had sustained him, but it is thought that at the time of his death he was in rather poor circumstances.

Many appendices are included in Mr. Goslin's essay. There is a discography of Milton Hayes, the recordings of his works by Bransby Williams (to which we may add Edison Blue Amberol cylinder 23172 of "The Green Eye of the Yellow God") and the parodies by Billy Bennett. The words of the originals and the parodies are set out for us. There are newspapers cuttings and photographs to fill in the biographical sketch.

OBITUARY

Robert Webster

Hayden Theobald

Mr. Webster and Mr. Theobald passed on earlier this year, both at a very advanced age.

Mr. Webster lived at Blackrock Co. Dublin for a very long time. He was one of the world's greatest authorities upon John McCormack. He spent much time in Dublin and the rest of Ireland touring, giving lectures about McCormack, illustrated with recordings. Mr. Webster was interested in other aspects of old cylinder and disc recordings. He answered various queries for us and sent us details of Irish cylinders.

Mr. Theobald had been employed by EMI as a lecturer and able demonstrator of their records. He too toured - Britain - to speak to music societies of all sorts, playing "the new" releases of EMI, or records upon a specific topic. Some of our readers may have attended his lectures. Mr. Theobald had lived in Amersham, where at one stage he was involved with local government, and after retiring, moved to a village near Taunton in Somerset.

Both of these men had similarly brought pleasure to their fellow men.

The time has come for an update on the article on this subject originally published in "Talking Machine Review" No 68. May I thank all those who have written to the Editor or myself giving information on additional records with an aviation connection. I shall make detailed acknowledgements in the article.

Preserving the same chronological sequence as in the original article, we start with the Nicole, No. 4221, "Looping the Loop", sung by Edith Manley, which was mentioned in a letter from Peter Adamson in T. M. R. No. 69. Mr. Adamson tells us that the disc appeared in the 1905/6 catalogue and this would certainly be a very quick response to aviation. Now, as it happened, the same song by a different singer had already been pointed out to me as possibly having an aviation connection, namely Florrie Forde's version on G&T G. C. 3470. Brian Rust's 'British Music Hall on Record' shows this to have been made on 5th. June, 1903 and at this date there could not possibly have been any reference to aviation. The first powered, controlled, heavier than air flight would not take place for another six months, when the Wright Brothers made it at Kitty Hawk, North Carolina, USA on 17th. December, 1903. So the reference must be to something else and it wasn't until I listened to the verse, which could well refer to flying, more carefully that it clicked:-

"Whirling and twirling,
You and your girl,
In a car just built for two.
Then up in the sky,
So high, you'll fly,
Then with a rush you're down.
It's the very same motion,
You'll feel on the ocean,
But still you're in London Town."

This must have been one of those fairground attractions consisting of a railway track running downhill at first to allow the car to pick up speed and then rearing up in the air and going round in a complete loop before continuing in the same direction as before. Because of the effect of centrifugal force, the speed of the car allows it to go round the loop without dropping down at the top. And, sure enough, when I looked up the expression in the Shorter Oxford English Dictionary it was dated from 1900 and defined as "The circuit in a centrifugal railway, along the upper portion of which the passenger travels head downwards. To loop the loop:- To travel along such a circuit or in a similar course through the air in an aeroplane." I have found references to looping railways in London back to 1842 but so far have not succeeded in identifying exactly where the present one was. My guess, however, is that it was at Earl's Court, which also boasted the original "Big Wheel" in Britain. So, Mr. Adamson, there is a topical reference there, but not to aviation.

Our next record appears by way of apology. It is the Ella Retford of "I'm looking for Grahame White" (1) on Jumbo 546 (matrix number Lxo 1081). A point to note is that the number which appears on the label (A25104) is the face number. The catalogue number appears in the wax on the other side. What I have to apologise for is writing this record off as containing no concrete reference to the man or his exploits. It has a definite and very puzzling reference in its grooves in fact! The relevant lines are these:-

"I'm waiting for Grahame - White
To win the Channel prize."

Now the puzzle is this. The record was issued in November, 1910, which would put the recording date at about, say, August / September, 1910. Yet by this time the Channel prize, which I must assume to be the prize of £1,000 offered by the "Daily Mail" for the first powered flight across the English Channel, had already been won. It was won on 25th. July, 1909 by Louis Bleriot. All right, so perhaps

the record was made before that date and had remained unissued since. 'fraid not; you see, the contradiction is inherent in the words of the song. The fact is (and I quote a company history issued by the Grahame-White company in 1919) that, "It was at this juncture - immediately after the cross-channel flight - that Mr. Claude Grahame-White... decided. . . to go to France with a view to buying an aeroplane and learning at once to fly". So Grahame-White could never have been a contender for the Channel prize because it was won before he could even fly. So there, encapsulated in ten words, we have a little enigma on which speculation or even definite information would be most welcome.

Far less enigmatic, but also far less interesting, is another Ella Retford record with an aviation connection and this is "Up he goes in his little monoplane" (Jumbo 1232, matrix no. 35600, recorded about mid-1914). It is true that he (whoever he is) does go up but once up he merely indulges in aeronautical generalities. So too does the man who, in the person of Miss Blanche Ring, invites a potential female aviator to "Come, Josephine, in my flying machine"(2), a song which Miss Ring recorded for Victor in New York on 22nd December, 1910 On matrix B-9735-1. Issue was on purple label Victor 60032.

This brings us to the period of the World War I and once again we cannot present any of the war's actual flyers on disc but only a few more propaganda efforts. The first of these need only be mentioned in passing. It is a Jumbo (matrix 35715) of "The Kaiser in a Zeppelin tries to cross the North Sea" reissued in another guise, namely as side b of Scala 635, titled "The Last Zeppelin (The Kaiser all at Sea)"(3). This time the artistes are identified as Billy Whitlock and Co. Incidentally, I ought to point out that the matrix number given above is correct despite the fact that it is given as 35714 on the Jumbo itself.

A completely new Zeppelin item is contained on Regal G7266 and is titled "A Zeppelin Raid 'Somewhere in England'"(4). The matrix is 65210 which would appear to date the recording at about January, 1916. Once again the contemporary situation, though there is one puzzling line which is mentioned below. Remember, by January 1916, only one Zeppelin had been destroyed by attack from the air, this being LZ37 which was brought down by Flight Sub-Lieutenant R.A.J. Warneford over Belgium of 7th. June, 1915. There had, however been 19 Zeppelin raids on England and gun defences had been organised. The record opens with a military band ("... off for a night march, I'll bet") and one of the company asks another, "Say, heard the rumour that the Zeps are coming tonight?" The, sure enough, a Zeppelin is sighted. ("Look, over there. It's something moving in the sky." "I see it, it looks like a cigar." "It's a Zep." "She's turning.") Then police whistles are heard and the voice of a constable ("You'd better go home. You'll be safer there") but, in a reaction that was typical of the time, the crowd prefers to stay in the street and watch. By now there is much background noise including bombs and, presumably, gun fire. The defences are soon on to the raider ("Hello, they've spotted her, See, the searchlight is right on her") and a man's voice puts in the obligatory anti-German aside ("The blighters, and they call this war.") Then comes the puzzling line. There is great deal of shouting going on in the background which obscures a couple of syllables but the line seems to be "Hi, there's an aeroplane coming over." The "plane" is fairly distinct but the two syllables before are not clearly audible and the words may not be "an aeroplane". My copy is rather poor and it might show up more intelligibly on a better one. Anyway, the next words are "They've hit her", which must refer to the ground guns and down she goes. In the usual way, one man is inspired to volunteer for the forces on the spot and the whole sketch then ends on the rather unheroic exchanges:- "Well, thank

goodness we've got that over. Now let's go and have one."
 "Don't come your kidding. You can't. Why, the pubs are shut." "Don't matter. Come round to my place and have one."
 "Now you're talking!"

Our next record also has some Zeppelin references, though they are unexpected in this case. The record is "Paddy Maloney's Aeroplane" (5) by the music-hall artist Jack Judge (matrix 4657, recorded about 1915, issued on Winner 2828). Judge's career was mainly in the north and he seems to have specialised in what might be termed Liverpool Irish Songs. His main claim to fame is that he composed "It's a long way to Tipperary".

The actual Zeppelin references are:-

"We've heard about the Zeppelins
 That Kaiser Bill has got
 Paddy Maloney's aeroplane
 Is bound to smash the lot."

"All the Zeppelins
 Of which the Kaiser brags
 Paddy Maloney says
 They're only big gas-bags."

"There isn't a German Zeppelin
 Or Austrian balloon
 But what Maloney's aeroplane
 Will blow up to the moon."

The reference to Austrians is interesting and unusual because Britain was not very heavily engaged on that front, the brunt of the Allied effort being borne by the Italians.

That almost ends the World War I period except for one home-front effort notified by Mr. T. A. Hood of Vancouver. This is "Up in the air over there" (Manley) sung by Alan Turner on one side of Canadian black label Victor 216037 (backing is "Good-bye-ee" also by Turner). It was recorded in Montreal about 1916 and is typically a civilian effort composed with no real concept of what things were really like. Perhaps the best two lines are:-

"For them it's great fun,
 To bring down a Hun."

We now enter the 'twenties' and the first record here is one notified by Mr. Paul Burgess of Maine, USA in T M R no. 70. This is the "American Aviation March" played by the Monaham Post Band on the very rare American Sisk label. The record was apparently issued for the American Legion. The label gives a copyright date of 1922 and thus a rough dating. The Creator whose name appears as composer was no doubt the same man who made quite a number of Italian military and operatic selections for Victor with his own band.

Next I have to apologise again, this time for a major error in my original article. There I said that Lindbergh was the 39th man to fly the Atlantic. I was way out. As a recently-published book informs me ("The 91 before Lindbergh" by Peter Allen, published by Airline in 1984) he was in fact the 92nd. I had missed the following:- Commander Sacadura Cabral and Rear Admiral Gago Coutinho of the Portuguese Navy who crossed the South Atlantic from Lisbon to the Canaries to the Cape Verde Islands to the Rocks of St. Pater and Paul, 700 miles off the coast of Brazil. At the Rocks their first aircraft, a modified British Fairey III-D floatplane, damaged a float on landing and sank and they had to wait for the back-up plane to be shipped out. They took off on this on 11th. May but had to land again in the open sea when the engines began cutting out. It could not be restarted and the two men were picked up by a cargo boat. Next morning the plane was seen to be badly battered and had to be left to sink. However, with the third aircraft they were lucky and finally flew into Recife on 5th. June.

Next were the two-men crews of the American Douglas World Cruisers "New Orleans" and "Chicago" who crossed the North

Atlantic between 30th. July and 31st. August 1924. They were the remaining crews of four who had set out on 6th. April to fly round the world in a venture organised by the US Army, and they too crossed in stages, from Kirkwall in the Orkneys to Hornafjord and Reykjavik in Iceland, to Frederiksdal and Ivigtuit in Greenland, and finally to Indian Harbour in Labrador.

After them came the 31 officers and crew on the Zeppelin LZ126 which was built for the US government in Germany between 1922 and 1924, when she crossed from Spain to Nova Scotia on 13/14th. October, 1924.

From lighter-than-air we go back to heavier-than-air for the crossing by a team of four Brazilians led by Commandant João de Barros who flew in an Italian Savoia-Marchetti S55 flying boat. They crossed in stages, starting from Genoa on 17th. October, 1927, they only just slipped in as pre-Lindbergh because it was not until 14th. May, 1927 that they actually arrived in Recife in Brazil. The reason was a series of engine repairs and an argument over command in the Cape Verde Islands.

Also flying a Savoia-Marchetti S55 was the next man, the Italian Marquese de Pinedo. He and his three-man crew flew the South Atlantic from Bolama in Portuguese Guinea to Port Natal and Recife in Brazil between 15th and 24th February, 1967. After him and just before Lindbergh then came a four-man Portuguese team headed by Sarmento Beires. They used a twin-engined German Dornier Wal (Whale) flying boat in the usual direction between 6th and 18th. March, thus earning for the crew the distinction of making the first night crossing.

There is one more flight and this is introduced out of chronological sequence because it resulted in our next record, of which we owe details to M. José Sourillan of Paris. The record was made by Major Ramon Franco of the Spanish Army Air Force after completing a crossing from Huelva in Spain to Recife in Brazil between 22nd and 31st January, 1926 in another Dornier Wal flying boat, named "Plus Ultra". Franco was accompanied by Captain Ruiz de Alda and a mechanic named Rada. No doubt you will be wondering if he was any relation to the man who would later become Generalissimo Franco, and in fact he was one of this Franco's two brothers. After a somewhat stormy career, including two disastrous marriages, he became disillusioned with the Spanish monarchy and took his brothers' side in the Civil War. He was killed at Valencia. The record is Disco Nacional 52001 with matrix numbers 3693 for the A side (the Franco side) and 1742 80188 for side B (6 & 7 respectively) and it was presumably recorded in Brazil in early 1926. The B side is a band only paso-doble, the relevance of whose title "Don Quijote" is somewhat obscure.

And that brings us back to Lindbergh. Firstly let me thank Mr. Paul Joseph Bourbin of San Francisco for sending in details of another version of "Lucky Lindy", this time by Jack Kaufman on Harmony 418-H (matrix 144218) backed with "Lindbergh (The Eagle of the USA)" (matrix 144219) by the same singer. Thanks to Mr. Harold Flakser we also now have the exact recording date for Irving Kaufman! "When Lindy comes home" (matrix 144276) on Harmony 430-H which was mentioned in the original article. The date is 15th. June, 1927. The two sides of Harmony 418-H will of course have recording dates prior, but very close to this. Some more celebratory songs have been noted by Mr. T. A. Hood of Vancouver, these being "Like an eagle you flew into everyone's heart (Lindbergh)" sung by Vaughn de Leath on Victor matrix 38782-3 recorded on 25th. May, 1927 and a second version of "Lindbergh (The Eagle of the USA)" sung by Vernon Dalhart on Victor matrix 38826-2, recorded 23rd. May, 1927, plus "America did it again" by Nat Shilkret and the Victor Orchestra with five vocalists on matrix 38797-4, recorded 31st. May, 1927, and another version of "Lucky Lindy" by the same orchestra with six vocalists (one of whom I am amazed to see is Richard Crooks, though he fails to project from the ruck).

The first two sides were coupled on black label 10-inch Victor 21674 and the second two on Victor 20681.

To Mr. Hood I am also indebted for details of another record which, although not strictly on the subject of aviation, has a strong Lindbergh connection. Two years after flying the Atlantic, Lindbergh married Anne, the daughter of the US Ambassador to Mexico, Dwight Morrow. In 1930 the couple had a son, Charles Augustus Lindbergh Jr. His would be a tragically short life for on 1st. March, 1932, he was kidnapped from his cot and, despite ransom notes and negotiations through dubious intermediaries with shadowy kidnappers, he was not recovered. On 12th May his body was found by a lorry driver 4½ miles from the Lindbergh house. This provided the prompting for an execrably unfeeling bit of record making. A character named Roy O'Connor recorded two sides for the Canadian Crown label, the A side being "Charles Lindbergh, Jr" (8) and the B side being "There's a new star up in Heaven (Baby Lindy is up there)" (9), the matrices being 5933-1 and 5934-2 respectively. Both songs were composed by a man whose name appears on the label simply as Miller. But what a thing to sing about! It is as if a modern pop-group had made a record at the time of the Yorkshire Ripper murders of a song commiserating with the parents of one of the victims. Everything about the record conspires to increase the feeling of discomfort:- the singer's yowling hill-billy style voice, the pseudo-religious pipe organ accompaniment and the impossibly sentimental lyrics:-

"Baby fair, curly hair,
Little sweet baby toes,
They're gone,
But memories live on."

Lindbergh did not come out too well from the subsequent trial, or rather mistrial, of the man framed with the murder Richard Hauptmann, but if his sympathisers adopted similar approaches to Mr. O'Connor one can see why he wanted to put the whole thing behind him as soon as possible.

For Canada we have to make a slight amendment. Readers will remember my referring in the original article to :- "The R100 Song" which was recorded by two bands, Harold Leonard and the Windsor Hotel Orchestra and Leo LeSieur and his Orchestra on Canadian Apex and Sterling". This might give the wrong impression. Apparently it was only the latter version which appeared on those two labels. The Harold Leonard version appeared on Canadian HMV 216555 backed with "Everything happens for the best". Incidentally the book "R100 in Canada" by Barry Countryman (The Boston Mills Press, Ontario, 1982), which is still available, includes a 45rpm dubbing of both versions. And since we have only one more entry under the heading airships, perhaps it would be best slotted in here. In the original article I mentioned the possibility of an album of records on the Hindenburg disaster. I have since seen, in an American auction, one 12" record issued by the NBC of the disaster, catalogue number CS09672, and have been sent a tape of the original broadcast as it was sent out on the day after by the NBC. The announcer who made the broadcast, Herb Morrison, worked for Station W L S, the Prairie Farmers' Station of Chicago and apparently recorded direct on to disc at the field for broadcast later. The master discs were broadcast by NBC, of which W L S was an affiliate, the next day. The complete broadcast took some 14 minutes and 35 seconds so the NBC disc is presumably only one of several. The complete broadcast is even more dramatic than the snippet usually played because it contains some on-the-spot interviews with survivors, including one with Herr Otto Otto Clemens who had just jumped from the burning ship and survived completely unhurt. He was obviously not expecting to be interviewed and his first question (in German) is "Ha, what's all this? Radio?"

We now go back to the beginning of the thirties and Amy Johnson. I have found another version of the celebratory song, "Amy", this time by Dick Denton on Zonophone 5625 (Matrix number Yy 19449-II, made late April / early May, 1930), backed by "Meet me in my dreams tonight". I have seen Dick Denton mentioned as

one of Peter Dawson's pseudonyms and was hoping that it might be but although there is a general resemblance in timbre and style, there are points of details, such as the attack on the high notes, which to my ears identify a different singer and I was pleased to be informed recently that it is not Dawson but Foster Richardson.

Another lady to whose recording career we can add a small detail is the Hon. Mrs. Victor Bruce whose record on "How I flew round the world" (English Columbia DX238) was mentioned in the original article. The detail we can now add is the recording date, which was 5th. March, 1931.

Now let us wing our way across the Channel to chronicle some French records of the 1930's notified by M. José Sourillan. 1930's is very liberally defined because our first record is early to mid 1920's. It is "A la France donnons des ailes" ("Let us give France wings") (10) sung on hill-and-dale Pathé 4880 by M. Marcelly of the Gaité-Rochecouart theatre. After that the time-frame pulls itself back into shape with a lateral-cut Pathé X3886 (11) of which the side of interest is a song titled "Le Point d'Interrogation" sung by Max Réjean of l'Empire (matrix number N202584). Now the title of this song might not immediately strike you as having anything to do with aviation but in fact "Le Point d'Interrogation" (The Questioned Mark) was, as mentioned in the original article, the name of a very celebrated Breguet XIX biplane. This aircraft bore the original maker's designation 19 TR, in which guise it made its first flight on 23rd. July, 1928. However, it did no record flying in this form and after a long period of testing it was finally converted into the type 19 TF "Super-Bidon" ("Super Jerry-Can"), the name referring to its massively increased fuel tankage. Its first record flight was between 27th and 29th September, 1929 from Le Bourget to Heloong-Kiang in Manchuria, a distance of 7,905 km covered in 51 hours in the air. More records followed, including the flight to New York in September, 1930, which produced the record mentioned in the original article, and the aircraft was finally retired in October, 1931, going a few years later into the French Musée de l'Air, where it is still preserved in its brilliant red paint scheme. M. Réjean's song is about this same flight to New York.

From September, 1930, we now step back a little way to June/July, 1930, which is the recording date of our next item, French Columbia DF233 (12). The side we show is "A toute Ailes" ("With all wings spread"), a song which is described on the label as the song of the "Ligue Aéronautique de France". I think I am safe in assuming that this Ligue was essentially similar to the Air League of the British Empire in being an organisation dedicated to fostering air-mindedness among the French people and to help fund flying activities generally. The matrix number is WL2505 and the singer is Charles Gambon, a dramatic baritone who had a long career (1924-1953) at the Paris Opéra but who has no great name among record collectors. The other side of the record is "Le Chant de l'Escadrille" (The song of the squadron), also by Gambon and the matrix is WL2504.

From Charles Gambon de l'Opéra we now go over to Louis Noguerra de l'Opéra who was responsible for La Voix de Nôres DR556. Noguerra was another baritone and fortunately he did not make his debut at the Opéra until 25th. October, 1935, which gives us an earliest possible date for this recording. The two sides are "Chant des Aviateurs" (Song of the Airmen, matrix number VN251). From the titles the two songs appear fairly generalised though there may well be some left-wing sentiments expressed in them as these were what "La Voix des Nôtres" was intended to promulgate. The title of the label may be translated as "The Voice of our people" or "The Voice of our Fellows".

The next year, 1936, French aviation suffered a tragedy when one of its great heroes was killed. This was Jean Mermoz, a pilot who had played a great part in setting up the pioneer French air services in North Africa and the air mail service

services run by Aéropostale across the South Atlantic to South America. By 1936 this was a regular service and on 7th. December of that year Mermoz took off at 4 o'clock in the morning in the Latecoère 300 flying boat "Croix du Sud" (Southern Cross) from Dakar in what was then French West Africa to cross the Atlantic. However at 6 he was back reporting that one of the aircraft's four variable pitch propellers would not set to fully coarse and that if there was a spare aircraft available he would transfer the mails and take that. No aircraft could be made available for several hours so he ordered the propeller repaired and took off again. Radio messages were received regularly every quarter of an hour until, at 10.47, there was a sudden transmission which broke off short, "We're cutting starboard rear engine. . ." Despite intensive searches nothing was found and the French nation mourned one of its great men. A song was composed in Mermoz' memory by R. W. P. Visciano and recorded by the tenor, Miquel Villabella on French Polydor matrix 3550NP. The recording was issued under two separate numbers, on pre-war French Polydor 524.365 and on wartime or post-war French Polydor 524 632. (14) The backing is a band-only item called "Appel des Ailes" (The call of wings) also by Visciano, played by Raymond Legrand and his National Radio orchestra.

A year prior to this American nation had lost one of its great folk heroes, Will Rogers, also in a flying accident. Rogers was mainly celebrated as a humorist and cracker-barrel philosopher but he was also a widely read newspaper columnist and, what is less well known, an enthusiast for air travel, a subject which often featured in his columns. He was friendly with Wiley Post, a man who had made several historic flights, probably the most celebrated being a round-the-world trip in the Lockheed Vega "Winnie Mae" in 1931, a trip accomplished in 8 days, 15 hours and 51 minutes. In 1935 Post and Rogers got together for a round-the-world pleasure trip which was no doubt intended to provide fodder for more newspaper articles by Rogers. The aircraft selected was a privately concocted single engined hybrid consisting of a Lockheed Orion fuselage mated to a Lockheed Explorer wing. It is said that Lockheed themselves would have nothing to with it. After being fitted with floats at Bryn Mawr airport near Seattle in Washington, U S A, the aircraft was ready to set off on 7th. August, 1935. First stop was Juneau, Alaska and after a short tour round various settlements in the North of Canada the two men took off from Fairbanks, Alaska on 15th. August. The same day they landed on a river near the Eskimo village of Walakpi to ask directions to Barrow. Having had the way pointed out, Post took off and went into a steep climbing turn. The aircraft was about 50 feet up when the engine stopped dead. One wing touched the water and the aircraft turned over on its back. Both men were killed. In their memory one Bob Miller composed two songs "The Fate of Will Rogers and Wiley Post" and "Wil and Wiley's Last Flight" and these were recorded on American Conqueror 8543, matrices 10835-2-A-5 and 18038-2-A-4 respectively. The singer was Bill Cox ("The Dixie Songbird") with harmonica and guitar. Details of this disc I owe thanks to Mr. Barry Pliskin.

We are now coming to the end of the thirties and into the time of the World War II and so do our records take on an increasingly militaristic note. I have not heard "Gloire aux ailes de France" (All hail the wings of France), another composition by Monsieur Visciano, but I am prepared to bet that the accompaniment by the "Musique de l'Air" includes a fair bit of trumpet work and that the soloist, Toscani (why did French singers have this love of shearing their names to the bare essentials?), is a somewhat strenuous tenor. As can be seen from the label of Pathe PA982 the matrix was CPT 2790 and the composition received the official sanction of the French Air Minister, which was no guarantee of musical excellence.

Neither have I heard "La Légende de Guynemer" on French Polydor 524631 (matrix number 5198, mechanical copyright date 1939) sung by José Lanzzone of the Opéra Comique but I have no doubt that it is on similar lines. It was only natural that the name of Guynemer should be invoked as an inspiration to the French

nation. He was their second highest scoring flying ace of World War I (54 victories) and though a thin and frail looking man he had an intense, blinkered dedication to combat. He obstinately refused to be taken off active duty and by 17th. September, 1917 had driven himself into a state of very poor health. That day he took off with a companion in the early morning and disappeared during a combat over Poelcapelle in Belgium. No trace was ever found of him or his aircraft, the Germans eventually claiming that both were obliterated by British shelling. The very stuff of legend.

From the heroic we turn to the mock-heroic and an item by a rather unexpected contributor, that very high voiced singer Tino Rossi. His recording is called "Sur les ailes de France" (On the wings of France), its matrix number is GL 7164ITI, and it was recorded on 8th. December, 1939. The song itself is a fairly generalised celebration of French military aviation, with a trumpet introduction, but it really calls for a much beefier voice to do the self-congratulatory tone of the lyric. Tino Rossi could not provide this but he does put in what he was good at in the form of a stratospheric high note at the end, up to which he coos his way just prior to being joined by a male chorus whose input is so brief as to be totally superfluous. The curious thing about this record is that I have it on an Indian Columbia (16) Hence the matrix or disc as I believe ITI indicates a dubbing must have made its way to India before France's final defeat was marked by the signing of the armistice on 22nd June, 1940. One cannot help wondering what the Columbia company officials thought it was likely to find there. Was it issued in solidarity with an ally before France's defeat or was it issued in the hope that none of the purchasers' French would be good enough to make out what he was actually singing about? The other side, "La(sic) chemin de ma belle" (matrix GL 7176ITI) is one of those marching songs in which a soldier (presumably) regrets how far he is from his beloved ("Qu'il est long le chemin qui conduit à ma belle") though there is little specifically military about the song except the general sentiment, the march rhythm and the diminishing drum beats at the end.

Britain continued to fight, on the vocal front too, as represented by one side of the English Columbia DB1944 (matrix CA18106-1). This contained "Airmen of Empire" sung by Raymond Newell and the approximate recording date is August, 1940, which was right in the middle of the "Battle of Britain" Many colonial pilots flew in the battle, or, as the song puts it, "The airmen of Empire/ Have answered the call."

More pertinent to the fighting itself are some further National Savings records of which Barry Pliskin has sent me details. These once again are drawn partly from BBC broadcasts and are as follows:-

- 1) "Sighting the Bismarck" by Sgt. (now Flt. Lieut.) Kingsby (matrix CP1288, BBC No.5311) / "The Allies on the Offensive" by Sir Archibald Sinclair (Secretary of State for Air, matrix CP1216).
- 2) "Beafighters v. Messerschmitts" by Pilot Officer Richard Sherwood (17) (matrix CP1289, BBC No.7691) / "The end of the War and other things", verses by Reginald Arkell (matrix CP1219).
- 3) "Over Berlin", eye witness account by Richard Dimpleby (matrix CP1313) / "Fighters and Flyers" by Capt. H. H. Balfour, M. P.
- 4) "Parachute Drop" by Flt. Lieut. Simpson (matrix CP1291, BBC No.5131) / "The Defence of Britain" by Lord Latham (Leader of the London County Council, Matrix CP1215).

The only dating I can give here is for the second about the sighting of the Bismarck which must have been recorded after 21st. May, 1941 when Bismarck broke out into the Atlantic.

Our last Wartime record also belongs in Decca's CP matrix series and is a very plain disc with pale orange labels carrying the titles "The Mosquito can take it" (Pt.1) by Sqn. Ldr. J. E. Houlston (matrix CP1211) (18) and "The Mosquito can

take it" (Pt.2) by Warrant Officer J. L. Armitage(matrix number CP 1212). It is not until the end of W.O. Armitage's side that we learn what the record was made for. He says, "We've been very interested in today's tour round the works", so presumably it was made after touring a de Havilland factory (makers of the Mosquito) to encourage the workers by giving them an idea of the worthwhile operational use to which the product of their handicraft was being put. This Sqn. Ldr. Houlston does by giving a brief operational history of the Mosquito up to that time with his squadron :- "Just before last Christmas we had Mosquitoes delivered to us . . . we started to operate in May of this year . . . The first operation in a Mosquito was on the Cologne raid. We went over next morning after the Cologne raid." This allows the squadron to be identified as No. 105 which received its first Mosquito B. Mk.IV bomber on 15th. November 1941 and which sent four aircraft to Cologne on 31st. May, 1942. So we can assign a rough recording date of somewhat later than May, 1942.

Our last two records are popped in as curiosities. Apparently "Lele ko m'eba - The new Vessel (Aeroplane)" is sung, on German Parlophon B43127 (19), matrix number 111171, by the Osu Selected Trio, in Accra or Ga, one of the languages of the Gold Coast, but what sentiments are being expressed in it and what exactly the Trio was selected for are matters on which, at this stage of my admittedly not very ardently prosecuted research, I am unable to throw any worthwhile light.



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I can throw slightly more light on what Father Aimé Duval s.j. is doing singing about "London Airport" on blue English Oriole GB1423 (20)(matrix number 0 9793). He is pursuing the cause of Jesuit casuistry. The first verse of his song runs (or hobbles):-

"I came in the darkness of night
Below me a pattern of light.
The workshops and houses were gathered wiz (= with) grace
In one lovely piece of most delicate grace.
Hart (= At) night,
No bird, no bird in the sky
Let me sing, let me fly.
Below me a pattern of light.
I came in the darkness of light."

In both this verse and those following the father avoids any mention of precise location he is singing about. Could this be so that he can call his song by whatever is the name of the local airport? The singing itself is of the tenor persuasion, with the higher reaches being more notable for aspiration than achievement. The accompaniment is guitar, which one imagines the singer playing with one soutane-covered leg raised on a suitably ascetic footstool and to finish off the display of universality the final chorus is whistled. It is a very late 78 rpm record, first published in 1958, and the other side is "My Lord and Friend" (matrix 09792).



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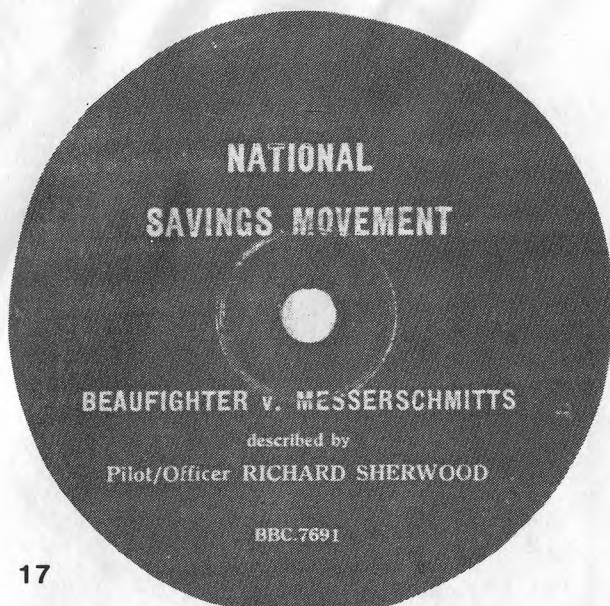
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ERIC COATES

This year, 1986, celebrates the centenary of Eric Coates one of the foremost of English composers, whose music, mostly in light style was immensely popular before the scourge of modern "pop" came upon the scene, but which is still remembered and loved by many of us.

To celebrate the event, the BBC gave us four excellent programmes narrated by Austin Coates giving a brief deliniation of his father's life and career appropriately interspersed with music. All very enjoyable.

In the field of records there are two issues that I must recommend to readers.

Firstly, the Vintage Light Music Society has released a two Lp set culled from 78 rpm originals giving a fine cross-section of Coates music and songs. The playing time of the 4 Lp. sides is 2 hours 25 mins, which is magically generous. Much of the music is conducted by Coates himself. We hear the suites - Springtime - Four Ways - From Meadow to Mayfair - Summer Days - Joyous Youth - Miniature - The Three Men. Among the songs are Music of the night (McCormack) - Green Hills O'Somerset (Coltham) - Because I

I miss you so (Eisdell) - I hear you singing (Piccaver). Other pieces include By the Tamarisk - Jester at the Wedding - The Merry-makers - Moresque - Wood Nymphs - For your delight.

All excellently transferred. This set is available from The Vintage Light Music Society, 4. Harvest Bank Road, West Wickham, Kent BR4 9DJ, England = Price £11. In U S A it is available from Nathan Brown, P. O. Box 1112, El Cerrito, CA 94530, U S A. = price \$19.50 (Checks payable to Nathan Brown)

Moving over to the record department of a well-known chain of bookstores I saw "The Music of Eric Coates" an issue by EMI on its 'Classics for Pleasure' (cheap) label. There is of course nothing cheap about the musical content, the recording is excellent - being reissues from Lps - nor the fine orchestras & conductors. It too is a two-Lp set.

The Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Groves plays the London Suite - Saxo Rhapsody - Wood Nymphs valsette - Music Everywhere - From Meadow to Mayfair - Cinderella Phantasy - The Dam Busters, march - London Again. (continued at foot of next page)

musical box, as well as the barrels. Paper rolls and punched cards are listed too. Then there are piano rolls. In other words, if it was made in some 'retrievable medium' then it is listed in the book if the author knows of its existence and it fits his terms of reference.

So this is collated from a very widely-spread net. We have cakewalks and marches, certain types of 'minstrels' records, Edison Concert Band, Male Quartets and Quintets, turkey trots. There are banjo solos galore by John Pidox, Charlie Rogers, etc. All sorts of songs like the Ragtime Curate, Goblin Man, Wedding, etc.

Although this book is aimed at those interested in the dawn of jazz and ragtime styles, it contains per se much information on record labels and catalogue numbers, and the important section showing which company produced which records. I wonder if the author has listened to every record he includes, for one wonders if some records having a ragtime type of title, as an example, are not interpreted in that idiom. It could be that unlikely titles are given a ragtime or jassy interpretation. This is where readers will be able to help.

(It is obvious that Alf Gordon and Will Terry are the same person. When Arizona Jack, Bob Cannon, Bert Courtney records were the result of a 'session' - according to the labels, Alf Gordon's name appeared in the recording ledgers. Alf Gordon was on the music halls and his name appears in various Music Hall programmes I have from the Edwardian period. His picture from the 1904 Columbia catalogue shows him as a fair haired man, going a bit bald - aged about 40. Both Will Terry and Alf Gordon died during World War I. Between now and our next issue, I'll see what I can discover. For, by the same token, various pseudonyms were used by Stanley Kirby, who in truth was a Mr. J. Baker! We mention this because Dr. Lotz raises point which we ought to sort out now.)

So, from various angles, this discography contains much information about old records and their manufacturers (even if you have no interest in the type of music they play). It is strongly bound, so will tolerate much use and handling.

Published by Storyville Publications & Co. Ltd., 66 Fairview Drive, Chigwell, Essex IG7 6HS, England. Price £12.50 inland or overseas, but U.S.\$ 19.00 accepted.

A SULLIVAN DISCOGRAPHY edited by TERENCE REES

While a discography often pertains to an artiste, this is devoted to the English composer Sir Arthur Sullivan, known worldwide as the collaborator with W. S. Gilbert in production of the Savoy Operas. Here in this 100 pages soft-covered book an attempt has been made to list all the pre-micro groove recordings on flat discs both vertical or lateral cut. The artistes range from Caruso to an unknown operator of a street barrel piano.

Mr. Rees gives his own abbreviations for the 116 record labels mentioned in his listings. The information includes the matrix number as well as catalogue number, and where known, the date of recording and issue date. We are also told if the record is single, or double, sided. When a particular piece has been recorded by more than one artiste, their names have been put in alphabetical, including bands, ensembles and orchestras.

In the sections dealing with the operas, Box & Cox to Yeoman of the Guard, we have the dates of first performances and the Theatres where staged. The items from each opera are listed alphabetically to facilitate finding them. (Which is better than having them in sequential order of appearance in the opera.) The 'complete' sets from Columbia and H M V are omitted for a separate book will be devoted to them.

Following the operas come separate sections for each other type of music - incidental music for theatrical productions - orchestral music - choral works - solo songs - part songs - church music.

Although this is a first listing, 'The Lost Chord' has 74 pages of entries. Being a first listing of recordings of Sullivan's music the entries mainly refer to British recordings - though some American and European are there. No doubt readers will be able to assist Mr. Rees.

There are two photographs, one each of the cast of Odeon recordings of H M S Pinafore and The Mikado. Unfortunately, although the names of the artistes are given, there is no key to identify them.

Taking everything into consideration, this is a very valuable work, especially for those interested in British composers, and Arthur Sullivan in particular. It also of interest and makes for fascinating investigations into how certain matrices were used to press quite a number of differently-labelled records.

Anyone who can supply any of the missing details, such as missing matrix numbers, is invited to send them to me - or any corrections and additions and I will forward them to Mr. Rees. FRANK ANDREWS.

The book is published by the Sir Arthur Sullivan Society, Dairy Flat, Audley End House, Saffron Walden, Essex CB11 4JF. Price £2 including post.

*** ERIC COATES - continued from previous page.

The London Symphony Orchestra conducted by Sir Charles Mackerras plays The Merry-makers, Miniature Suite - At the Dance (Summer Days) - By the Sleepy Lagoon - Man from the Sea (Three Men Suite) - The Three Bears Fantasy.

The City of Birmingham Orchestra conducted by Reginald Kilbey plays Calling All Workers, march - The Three Elizabeths Suite.

We do not know from which Lp originals these are taken. If they were compilations involving the work of others, it's good to have them all together. But, readers should check what they have already, for this may be a compilation from Lp's of Coates' music entirely. However, this is a good

set to have, for while it has no representative songs, it has a good cross-section of Eric Coates' orchestral music. 2067

It is Classics for Pleasure GFPD 41 44563, from all good record shops.

In fact, if you have no records of Coates' music, these two sets will provide you with excellent examples and a foundation for a 'collection'.

B O O K S A B O U T E R I C C O A T E S

"In Town Tonight" by Geoffrey Self, published by Thames Publishing, 85 Eleanor Road, London E8 3DL. Price £6.50.

A new authoritative biography.

"Suite in Four Movements" by Eric Coates. This has been out of print for many many years. Now reprinted at £14.95.

Both of the above books available from Thames Publishing, 85 Eleanor Publishing, London E8 3DL.

Eric Coates' Discography, by Stuart Upton is available from VLMS, 4 Harvest Bank Road, West Wickham, Kent BR4 9DJ. Price £1.

Obituary Milford Fargo

It seems only yesterday that we recommended to you the Lp by MILFORD FARGO recreating with Nancie Kennedy some of the duets from cylinder records.

Now it is my unfortunate duty to inform you of his death on 8th. May, 1986. He was a Professor of Music Education at the Eastman School of Music in Rochester, New York. To me he was a helpful friend by correspondence in matters concerning old recordings. He was an expert on the recordings of Ada Jones. He helped organise the Programmes at the Edison Site at West Orange, N. J., in recent years seeking out pioneer recording artistes still alive. He also helped many of them in their final years.

All privileged to meet him in person have testified to his kindness.

We collectors did not realise that he was a composer in his own right, of instrumental music and opera, which has been recorded. E. B.

Obituary Kate Smith

KATE SMITH died on 17th. June, 1986, in her home town Raleigh, North Carolina, after a long illness, aged 79. She had suffered diabetes, necessitating the amputation of a leg earlier this year.

It seems sad that this lady who had brought so much pleasure to her listeners through her long-running series of radio programmes and her records should pass her last years in this way.

I remember her singing "When the moon comes over the mountain" from a very young age. In my childhood it must have appealed to me from a casual hearing, for we never had the record in our home. I sought it out when adult and still like it. I was pleased that Sunbeam records (Van Nuys, Calif.) have reissued many of her 78 rpm discs. One Lp includes her singing of "God Bless America" which she popularised - till it is almost a second American National Anthem. She had an individual interpretation of the songs she sang - in a very tuneful kindly manner. Perhaps that is what appealed to me firstly as a child, and to the millions of fans she had who similarly knew her only through her records or radio programmes. E. B.

W A N T E D L P

C B S Historic Edition FC 37467 by Spade Cooley. Originally issued in USA 1983/4 this Lp reissuing Mr. Cooley's band will not be released in Britain. I should be grateful if someone can supply me with it - or, in the meantime a cassette of it. Ernie Bayly, 19 Glendale Road, Bournemouth BH6 4JA, England.

W A R N I N G

If you send cassettes, or reels of tape from you own country to another, put a note on the outside asking the Customs authorities not to X-ray. The same would apply to undeveloped films. X-rays ruin both.

O U R C E N T R E - P A G E I L L U S T R A T I O N S

The first Gramophones had soundboxes mounted on a wooden bar with an elbow attaching the soundbox to the horn. It was a great step forward when the tone arm was introduced. Of course, there was litigation! The advertisement we show of a Zonophone with The Gibson Patent Tapering Sound Arm is from 1905.

Nobody doubts the vocal abilities of Chief Cantor Sirota from Warsaw. Our illustration is from a leaflet of January, 1911. It was printed in mauve ink, and was a little 'distressed' at the centre fold. We have made some attempt to scratch the negative film copy we had made, to improve it, but have not been entirely successful.

THE TALKING MACHINE EST 1971. We always have at least 250 machines in stock, also spares, 78s, literature, accessories. We are open every day except Sunday. We also buy in any quantity anywhere, anytime. Our current stock includes: 3 Liorets, 2 Edison Coin Slots, 2 "Operas", 2 Klingsors, 1 Lumiere, 20 Different Toy Gramophones, 1 Edison Eclipse (needs restoration), 1 Coin Slot Gramophone, 1 Melba Brass Horn Gramophone, 4 Wood Horn Gramophones, 2 Diamond Disc Machines. Many Horn Gramophones, Phonographs, etc. etc. The Talking Machine, 30 Watford Way, Hendon, London NW4, England. Tel: 202 3473 Daytime. P.S. Early Sewing Machines, Typewriters, Organettes, Music Boxes, Radios, TVs also Bought.



A few Gramophone Company reminiscences

My father worked for HMV before World War I, all through the war years - when it was a munitions factory - until the early 1930's, so I grew up with a sort of background of gramophones and records and the HMV trade mark.

My first memory is of my Father coming home one evening with a tiny and very beautiful cabinet gramophone - only 4 inches high - and putting it down in front of me, I was allowed to open the lid and put one of the little records on the turntable and then (I thought by magic) 'God Save The King' was played. It was, of course, the one made for Queen Mary's doll's house and I must have been about six years old.

My next excitement happened about two years later when I went with my Father to Hayes one Saturday evening. He did not tell me why. I was ushered into the Board Room where I was greeted by Alfred Clark, the Chairman of the Gramophone Company, his wife and some of the Directors, regaled with lemonade and biscuits and shown the famous picture of "His Master's Voice". I think it must have been an anniversary of some sort and I was terribly excited and overwhelmed by the whole business.

I also remember having a wonderful time one afternoon with several of my friends, going to the top of our house and dropping records out of the window, some on to the grass and some on to the path. We kept running down to see what had happened to the records and running up again to drop more. Of course the idea was to test a formula for an unbreakable record but we just thought it all great fun.

I did not see many of the recording artistes of the time because my Father was not on that side of the business. He was an engineer and dealt with the machines that made the Gramophones, but I was introduced to Peter Dawson one day when we went to Alfred Clark's house in Buckinghamshire and this was a great thrill. My parents knew the Clarks well and I often met Helen, the daughter of Clark, Alfred's brother, at my home and later in the USA where she lived. I also met Beatrice Harrison the lovely lady who played the cello to make the nightingale sing. And, Whispering Jack Smith - I wonder how many people remember him? His gimmick was to breathe the words of a song into the microphone. It was really effective and I was terribly disappointed when I spoke to him and he answered me in a normal voice.

My great thrill though came through Carroll Gibbons. He came to England when he was very young and used to come to see us occasionally. Later, of course, he became well-known as the leader of the Savoy Hotel Orpheans and, as a 21st. Birthday present, he gave me a dinner party at the Savoy. He was conducting the band as usual and when they played "Happy Birthday" he broke his very strict rule, left his rostrum and danced with me. It was a case of one upmanship.

Who knows the trade mark?

A reader has enquired if we know the make of the records of which we show the label to the left. He says there is nothing to identify it. Well, sorry, yes there is. There is a trademark at the top of the label. But, your Editor spent many dusty hours in the foreign section of the Patents Office in London going through the German Trades Marks Directory. But, no luck. It was not a registered Mark, so we do not know whose it was. A trade mark does not have to be registered. In Germany there were firms which pressed off records for chain-stores, et alia, just as in any other country. Frank Andrews thinks these were pressed by the Turmalin Derbywerke company. The masters could have been leased from someone else. Another firm which pressed but did not record was Grünberg & Thomas.

Re THE COON - SANDERS ORCHESTRA

A letter from Dr. James Rider of Knoxville, Kansas, tells us that the Hotel Muelbach (note correct spelling) was built in 1915 and is still operating today under the name of the Radisson - Muelbach. It is still one of Kansas City's finest hotels. A great place for a K.C. Steak.

Of course all this was a very long time ago but I've always kept up my interest in HMV-EMI and strangely enough, and quite by chance, my husband wooed me with records. We met during World War II at a party. I was a WAAF, he a RAF pilot. We talked about music and he was shocked to learn that I knew nothing about César Franck. The next day two records of his Symphonic Variations - HMV of course! - were delivered to my quarters. After that one thing led to another, we were married and I'm now a grandmother.

Betty Menkes

(Editor's comment: Mrs. Menkes, living at Hampstead, went to the cemetery and found that Francis Barraud's gravestone was sunken and required attention, which we understand has now been rectified.)

IN SEARCH of DON CARLOS
Don Carlos was the pseudonym for the vocal refrain in many records by Troise. Abbreviating a long story, arising out of Alun Williams' record request programme (Radio Wales) we learn that one was Birrell O'Malley. Another was Ifor John who, at the time, was a member of the Carl Rosa Opera Company and who later became associated with the Welsh National Opera. Mr. Johns is still living at a very advanced age near Swansea from whence an interview originated. Checking my records it seems that I have only Birrell O'Malley. Mr. John recorded just prior to World War II. He believes that there were other Don Carloses. We should like to advance the research to list Troise's vocalists and their recordings.

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